школа дизайна НИУ ВШЭ
факультет креативных индустрий
москва, 2022

ПРАВИТЕЛЬСТВО РОССИЙСКОЙ ФЕДЕРАЦИИ
ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ АВТОНОМНОЕ ОБРАЗОВАТЕЛЬНОЕ
УЧРЕЖДЕНИЕ ВЫСШЕГО ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ
НАЦИОНАЛЬНЫЙ ИССЛЕДОВАТЕЛЬСКИЙ УНИВЕРСИТЕТ
«ВЫСШАЯ ШКОЛА ЭКОНОМИКИ»

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«Высшая школа экономики»

Выпускная квалификационная работа по направлению «Дизайн»
Группа Б19Д302 (Профиль «Коммуникационный дизайн»)

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вступление: Тему социального в искусстве можно найти как в Древнем мире, так и в наше время, но политические и социальные контексты стали приобретать особенное значение после 1945 года и стали ведущими в начале новой послевоенной эпохи. Глобализация и постколониализм напрямую повлияли на появление движений за гражданские права и права сексуальных и гендерных меньшинств, на антивоенные и феминистские движения, что и отразилось в искусстве. Также изменилось отношение к определению коллективизма, основанного на нации или государстве, после 60-х ощущение причастности к какой-то группе стало более личным.

Этим можно объяснить в 60-х и 70-х годах появление групп и коллективов в разных сферах общества, особенно в искусстве. Люди стремились не к утопическому чувству причастности к абстрактному обществу или государству, а к кругу личностей, которые хотят и готовы на перемены в рамках конкретного общества. Данный феномен повлиял на выбор материала среди большого количества работ и художников в сфере социального искусства.

В визуальном исследовании разбираю арт-группы и коллективы с 1960 по 2022 годы, которые создают социальные и активистские работы. В основном, это объединения из Европы и Америки, только первая глава посвящена только китайским художникам. Книга поделена на пять разделов по «степени» радикальности высказывания: скрытый намёк, прозрачный намёк, открытое высказывание, грубое высказывание и радикальный жест. Деление по категориям крайне субъективное, как и отбор материала, потому что невозможно охватить все разнообразие и количество работ. Также каждая глава посвящена определенной теме, объединяющей разные арт-коллективы. Цель работы была не в построении хронологического и исторически связанного ряда работ, а в поиске различных методов самовыражения и объединения в рамках определенных исторических и социальных контекстов.

В социальном искусстве противостоят две части: политическая и художественная, чем больше «искусства» в искусстве, тем дальше оно от реальности и возможности на нее повлиять. Задача исследования состояла в том, чтобы разобрать «степени» радикальности в художественных работах, проследить соотношение социального и искусства и насколько оно влияет на изменение среды вокруг.

Также визуальной целью было проанализировать, как коллективы строят образ и какие методы для самовыражения выбирают. Это поможет в создании собственного образа и при выборе стратегии бренда в дипломном проекте, который посвящен благотворительному художественному объединению.



исследование культурного пространства

В данной главе будут работы, в которых высказывания — это скрытые намёки. В историческом контексте Китая художникам приходилось так делать, иначе можно было сесть в тюрьму или лишиться жизни. Социальное искусство в этой главе работает с образами и метафорами, но важен не только конечный результат (картина, скульптура, перформанс и тд.), но и процесс создания и идеи, которые придерживались арт-группы в периоды интенсивных социальных и политических изменений.

The Pond Society

80-е в Китае характеризовались масштабными культурными, экономическими и политическими изменениями. Этот период стал результатом «Культурной революции» (1966-1976), что заложило основу для либеральных настроений в середине 80-х. Когда правительство перешло к стратегии просвещения и преобразованию сферы искусства и литературы, и немного уменьшилась цензура, то это спровоцировало появление движения, которому дал название Гао Минлу, «1985 Art Movement» или «85 Art Movement».

Общая черта художников того времени состояла в том, чтобы переосмыслить влияние «Культурной революции», значение культуры Китая в целом и будущее страны. На работы сильно повлияли западное искусство и философские концепты, которые стали доступны не так давно. Художники экспериментировали с техниками, методами и медиумами, организовывали неофициальные и часто провокационные выставки и публиковали манифесты. Значимым событием в «85 Art Movement» стала выставка *China / Avant-Garde Exhibition*, которая прошла в Национальном художественном музее Китая в 1989 году и два раза была закрыта. Проект выставки был представлен еще в 1986 году на пике «85 Art Movement» и через три года немного утратил свою актуальность, но не стал менее важным и значимым событием для китайской культуры. *China / Avant-Garde* можно сравнить с Бульдозерной выставкой в СССР в 1974 году, обе выставки стали воплощением нового поколения и неким протестом против существующей системы.

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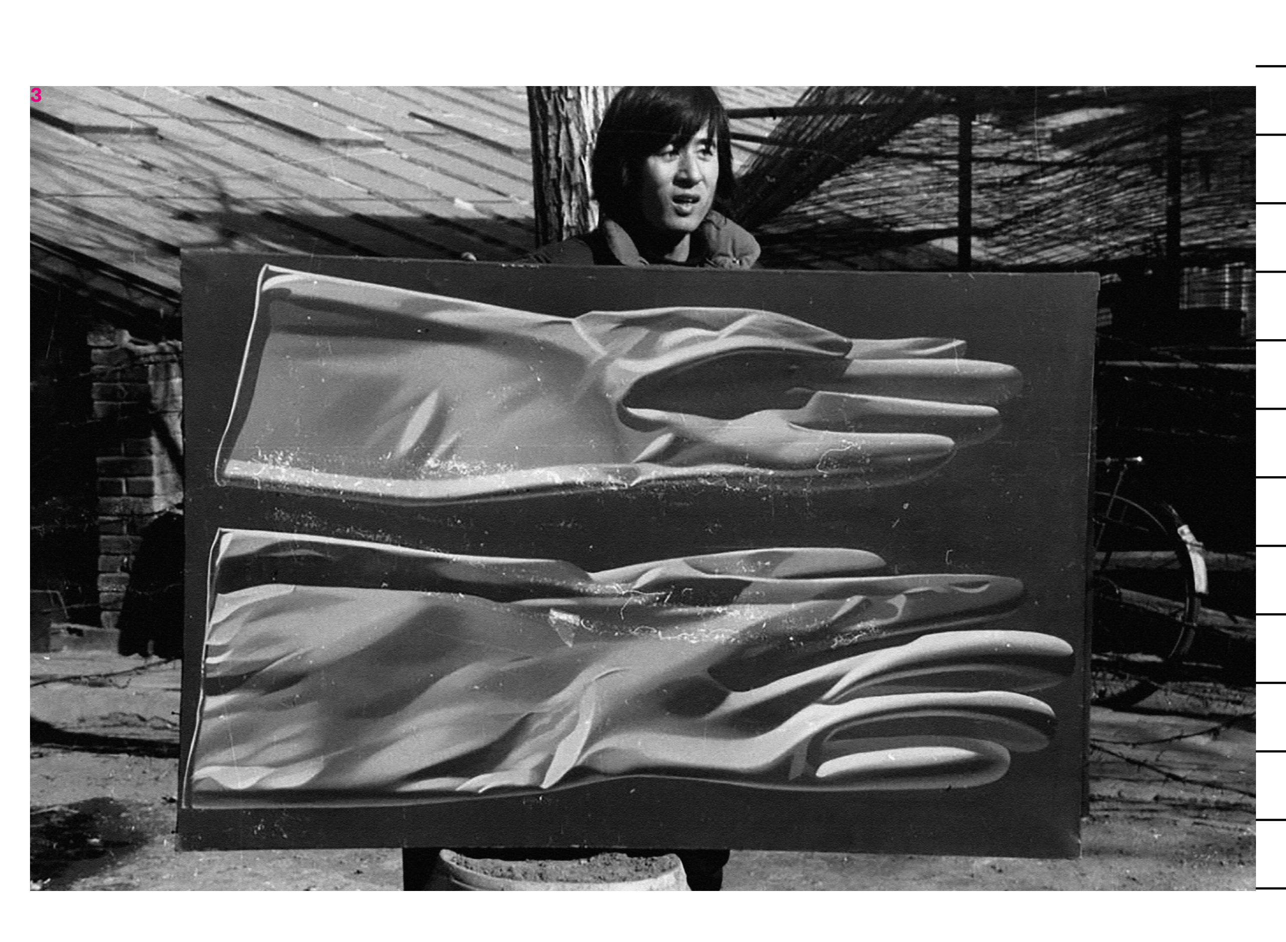
В выставке *China / Avant-Garde* приняло участие около двухсот художников, и в соглашении с правительством был запрет на перфомансы, но один из организаторов, Ли Ситин, секретно дал разрешение, и в музее были представлены работы Ванг Дерена, который разбросал по всему зданию презервативы, Чанг Ниачао сидел в углу с гнездом с яйцами и табличкой на шее: «Incubation period. All theories are rejected so as not to bother the next generation. Waiting, waiting.

1› Бульдозерная выставка. 15 сентября 1974. Архив А. В. Кирина
2› China/Avant-Garde exhibition. 1989. Dai Guangyu Archive
3 › China/Avant-Garde exhibition. 1989. Wang Youshen Archive

waiting..» (11, с. 44), и Сяо Ли завершила свою работу *Dialogue* двумя выстрелами из пистолета, что как раз напугало зрителей, и выставку закрыли в первый раз.

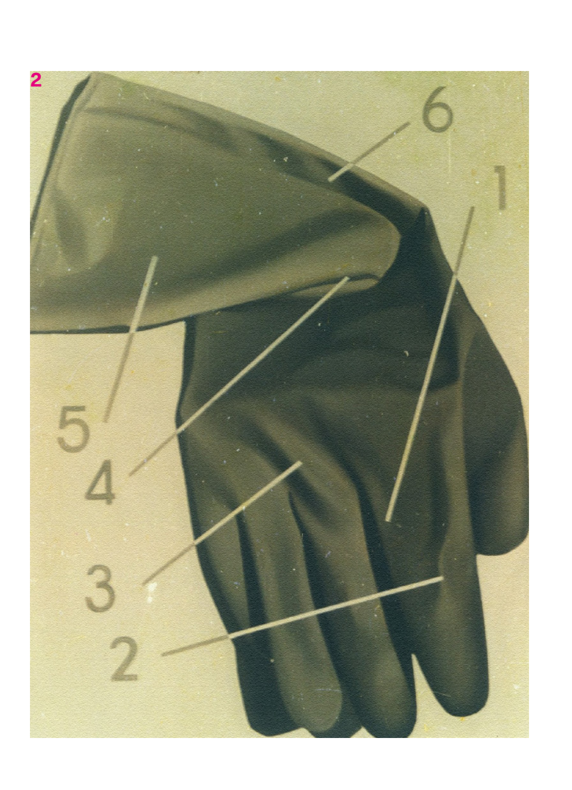
Во время «85 Art Movement» сформировалось много художественных коллективов, один из которых назывался «The Pond Society». Он появился в мае 1986 года и был основан Чжаном Пейли, которого называют «отцом китайского видео-арта» (12) и Цзяньи Генг. Художники работали с восприятием работ зрителями и культурной составляющей, которая как раз влияла на то, как человек воспринимает искусство и мир. Основной чертой группы стал прием повтора, который позже раскрылся в другом медиуме в индивидуальных работах видео-арта Чжана Пейли.

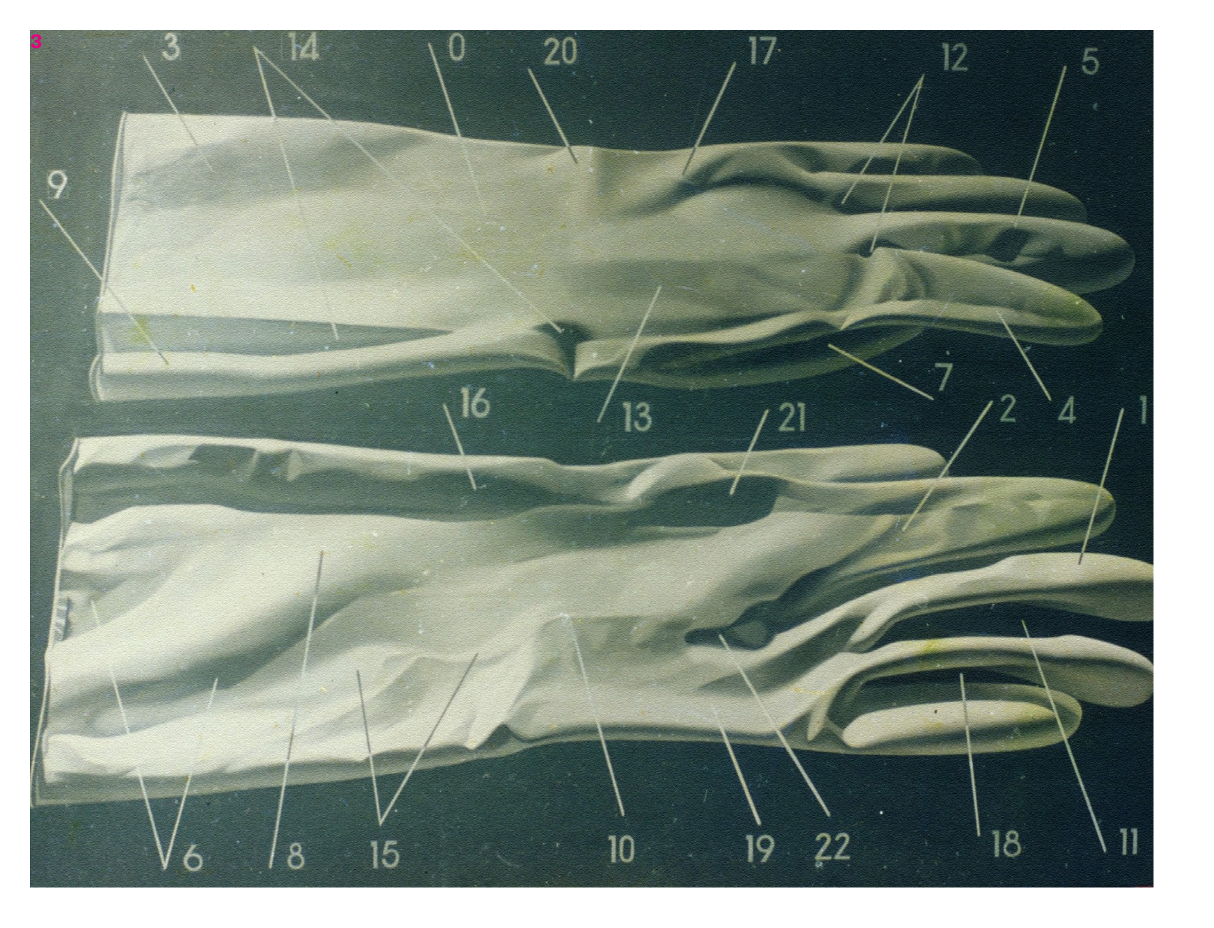
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1-3> Zhang Peili. X? series. 1986.
Asia Art Archive





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1-3> Zhang Peili. X? series. 1986.
Asia Art Archive
4-5> Zhang Peili. X? series. 1987.
Asia Art Archive

на след. странице
Geng Jianyi. The Second State. 1987





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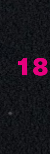
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1> Zhang Peili. 30×30 (still). 1988
2> Zhang Peili. Document on Hygiene No. 3. 1991
3> Zhang Peili. Continuous Reproduction 25 Times. 2004

на след. странице
1-3> Zhang Peili. Uncertain Pleasure (I) (Exhibition View). 1996
2-3> Zhang Peili. Uncertain Pleasure (I). 1996



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1 The Northern Art Group

Другая группа, которая сформировалась в тот же период, и является одной из самых значимых — это *The Northern Art* Group. Она появилась в 1984 на севере Китая, в состав коллектива входили: Цюнь Шу, он направлял всю группу и написал общий манифест, Ван Гуанъи, заместитель Цюнь Шу, также участниками были Рэн Цзянь Хуэй, Лю Янь и другие.

Первый период творчества характеризовался созданием отдельной северной культуры под влиянием немецких философов. Художники стремились отойти от традиционализма Востока и влияния Запада и создать новую культурную систему. Так появилось «rational painting»(13, с. 334), оно должно было передавать ощущение вечности и возвышенное. Работы того периода чаще всего в холодных оттенках и изображают абстрактное безвременное пространство.

В 1986 году группа переезжает на юг страны, и «северный» период заканчивается. Уходит эфемерное из работ, религия, идолы и культура становятся главными темами, но реализм остаётся.

In 1985/86, I thought art possessed a social imperative, that it might lead man — this most advanced of creatures — to restore his sullied faith, allowing him to leave behind the sick morass of modern culture, with resolute belief in sublime reason and the greatness of his spirit

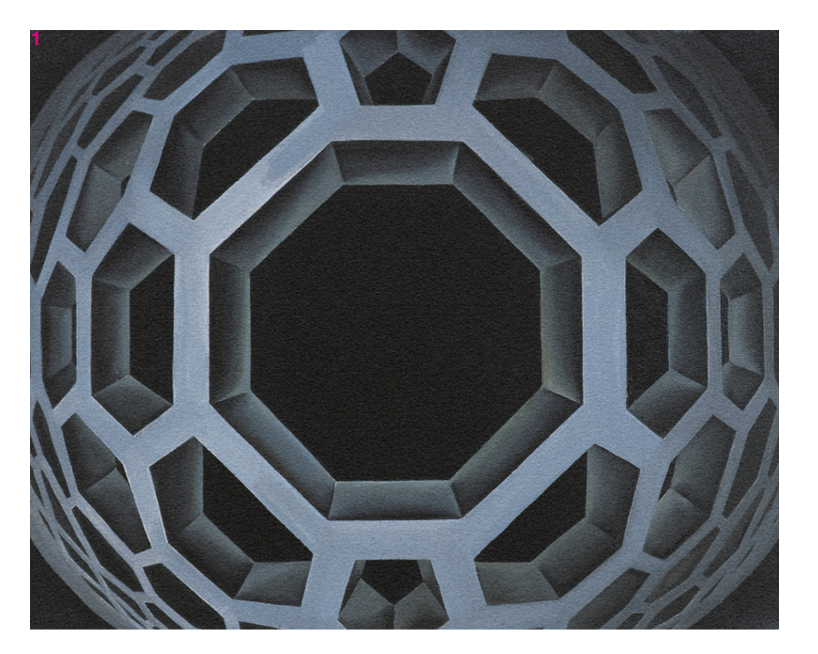
Wang Guangyi in the interview with Hu Lizhan. 1989

Wang Guangyi. Frozen North Pole No.31. 1985

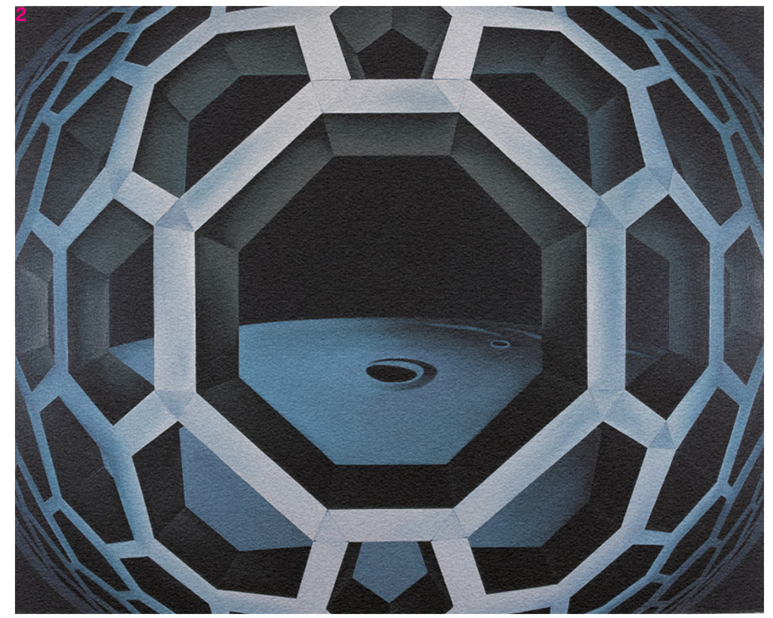
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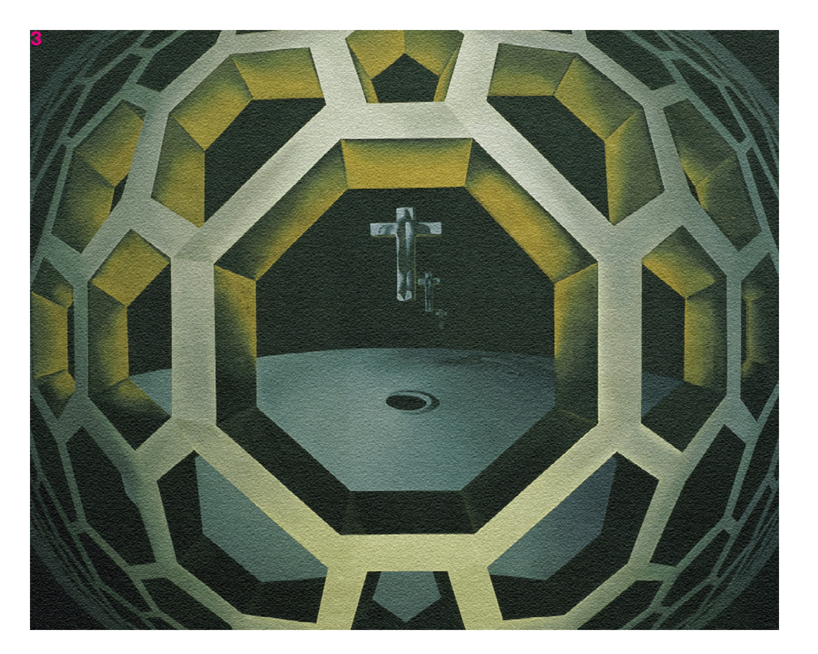
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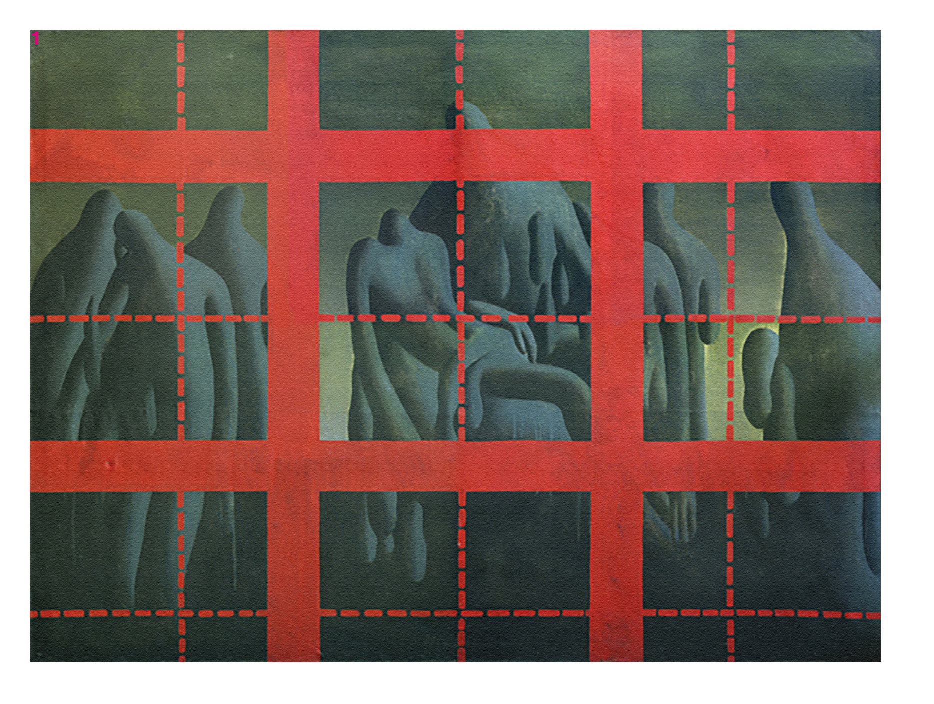
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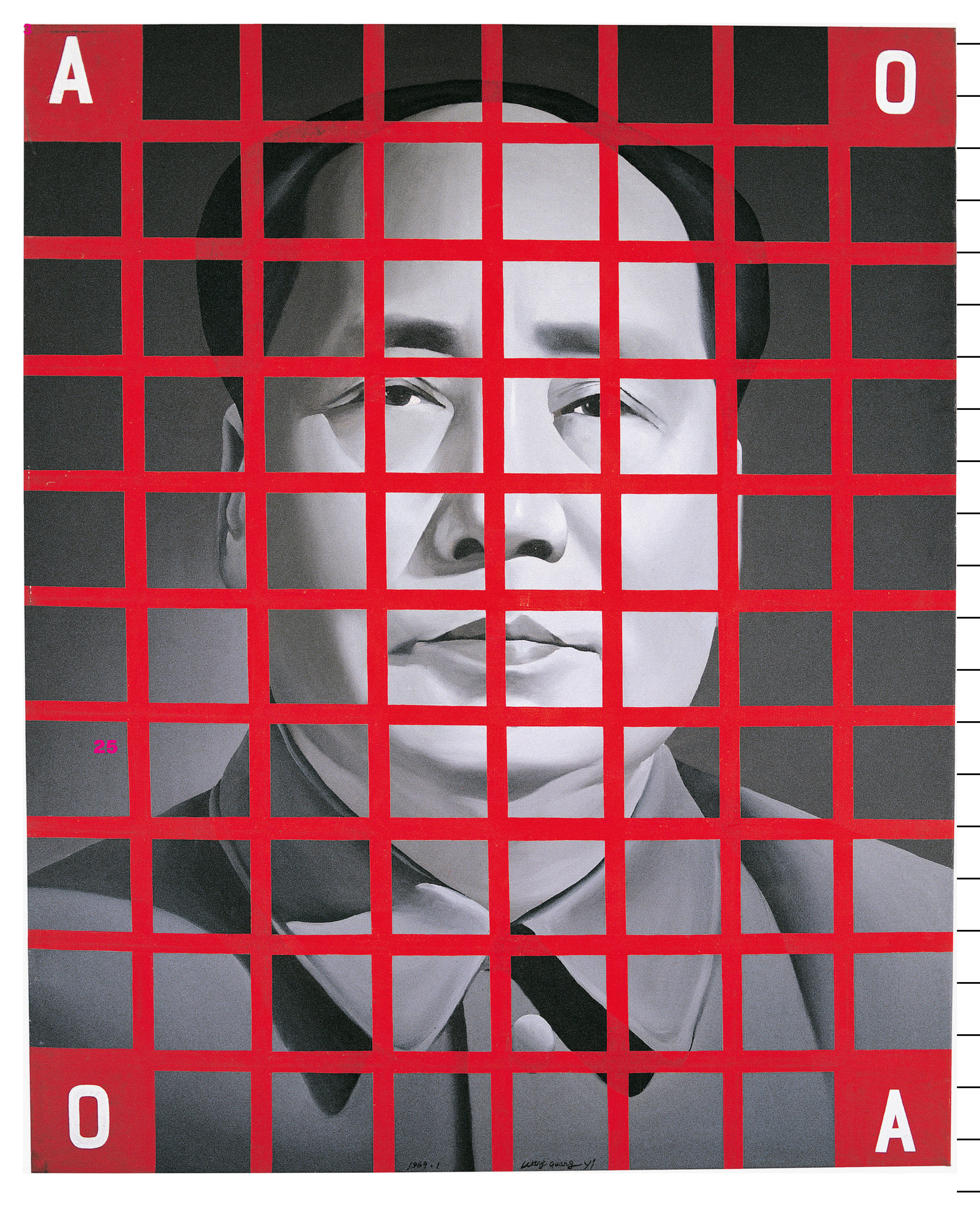
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1-4> Shu Qun. Absolute Principle No.1, No.2, No.3, No. 4. 1984



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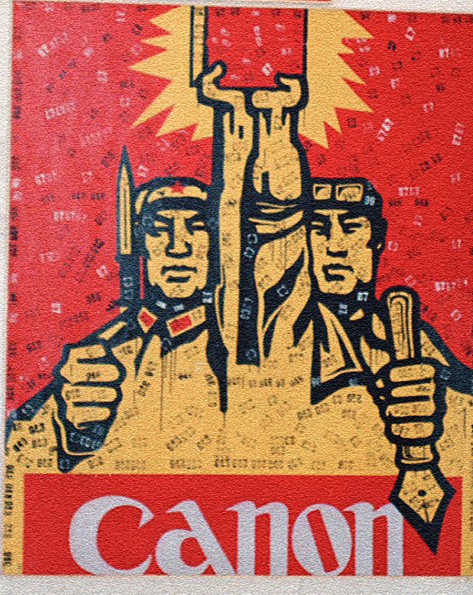


1> Wang Guangyi. Red Rationality Revision of the Idols. 1987
2> Wang Guangyi. Black Grid: Mao Zedong. 1988
3> Wang Guangyi. Mao Zedong: Red Grid No. 2. 1988

В 90-е художники начинают работать индивидуально. Например, Ван Гуанъи уходит от недосказанности и начинает создавать работы, которые открыто критикуют капитализм, культурные и социальные проблемы в обществе через пропагандистские образы и значимые политические фигуры.

Wang Guangyi at 45th Venice Biennale Cardinal Points of Art. 1993. Asia Art Archive


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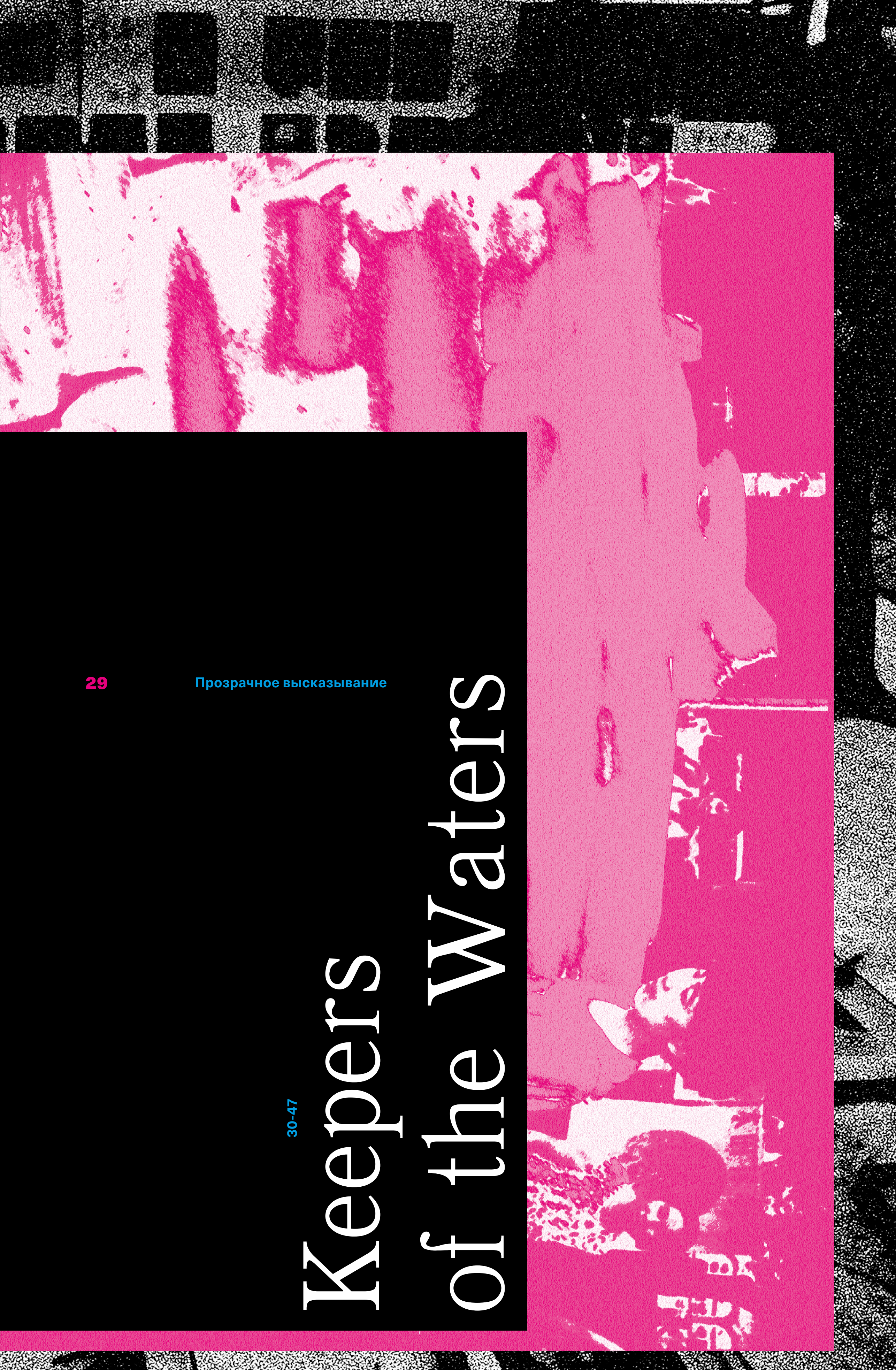








Термин «ecological art» появился только в 90-е, но художники начали раскрывать проблемы экологии еще в 60-е. Всплеск популярности и актуальности направления был вызван экологическими катастрофами: взрыв на Чернобыльской атомной электростанции в 1986 году, Бхопальская катастрофа в Индии в 1984 (о ней будет подробнее в пятой главе), выброс диоксина в Севезо в Италии в 1976, взрыв и пожар на химзаводе в Фликсборо в Великобритании в 1974 и другие аварии. Также таяние ледников, осушение Аральского моря, и еще большее увеличение производств из-за глобализации. Художники размышляли на темы экологии довольно открыто, но сама специфика работ часто метафоричная, и поэтому появляется ощущение прозрачного высказывания, а не заявления «в лицо».



Keepers of the Waters

30-47

2 Keepers of the Waters

Бэтси Дэймон, художница из Бруклина, еще с 1985 года раскрывала тему экологии в своих работах. В 1990 году она основала некоммерческую организацию Keepers *of the Waters*, которая бы объединяла людей разных профессий и поднимала бы экологические проблемы. Особенный интерес Бэтси проявляла к воде и ее загрязнению.

После двух путешествий по Китаю художница увидела, как относятся к воде и природе в Тибете, и в 1995 году она приехала, чтобы создать коллективный художественный проект в провинции Чэнду. Задача состояла в том, чтобы привлечь внимание к загрязнению реки Фунан (часть реки Цзинь).

С 60-х в реку стали сбрасывать химические отходы и мусор, в реке вымерла вся рыба, вода стала ядовитой. В 1985 году благодаря письмам школьников и жителей правительство передвинуло заводы, высадило деревья и построило мосты и защитные конструкции от затопления. Но река оставалась грязной, рыба стала появляться, но чаще всего ее было мало и она умирала в токсичной воде.

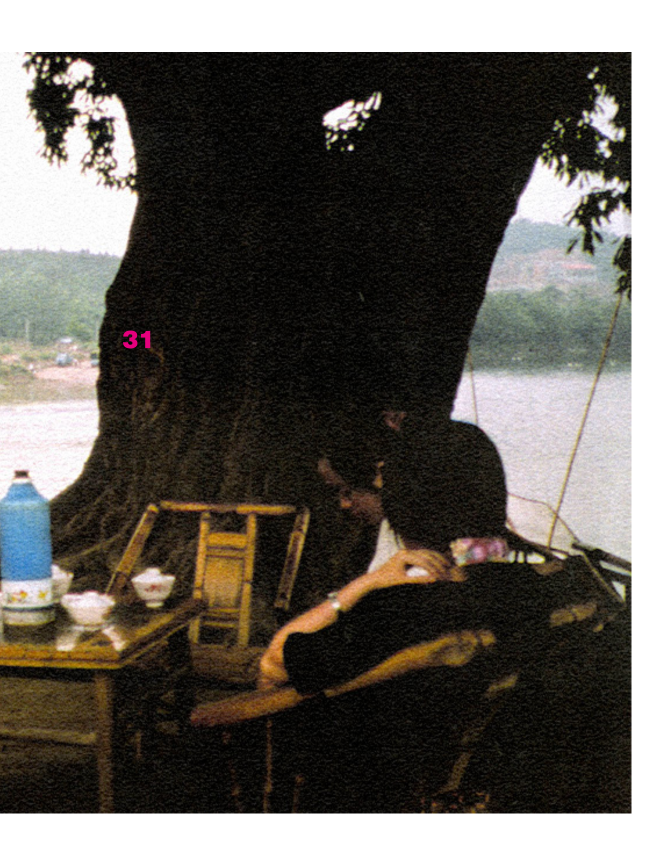
Бэтси Дэймон переговорила с людьми, которые ответственны за качество воды в Фунан, и начала поиски художников для коллаборации. В итоге, в проекте участвовало двадцать художников из Китая, Тибета и США. Они представили работыи инсталляции, которые бы размышляли над традициями, связанными с рекой, как в перформансе Washing Silk метафорически очищали реку в *Washing River* и показывали, насколько вода загрязнена в инсталляции Long-Abandoned *Water Standards*.



First meeting of Keepers of the Waters, with Zhu Xiaofeng and Kristin Caskey, Chengdu. 1995. Asia Art Archive

Everyone had committed time to do this project and no one knew before what would happen. We were all in the experiment together

Betsy Damon. «Water Talks». 2022



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1-2> Yin Xiuzhen. Washing River. 1995.
Asia Art Archive
3> Keepers of the Waters. Washing Silk.
1995. Asia Art Archive

中美合作錦江洗丝绸表演

——"水的保卫者"协会与成都市环保宣教中心合作的府南河水质保护艺术宣传活动。

参加人员：

Kristin Caskey（克里斯丁·凯斯基）

何啟超　　次仁拉姆　　周　正

俞雷庆　　格　次　　唐利平

昂　桑

表演时间：1995.7.29 下午 3:30-4:30

表演地点：*錦江河边（位于新南桥与旧临时木桥间）

新南桥

錦江

木桥

錦江大桥

让我们倾注更多的爱心给我们的母亲河——府南河！请您给我们讲讲您所知道的关于她的优美动人的传说和故事！谢谢！

1



1-2> Betsy Damon. Washing Silk. Asia Art Archive



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1-2> Dai Guangyu. Long-Abandoned Water Standards. 1995. Asia Art Archive

Long-Abandoned Water Standards состояла из черно-белых портретов и рисового листа на блюдце. Фотографии и рисовые листы заливались водой, и спустя время вода разъедала рисовый лист, этим художник хотел физически показать вред, который наносит человеку загрязненная вода.

В 1996 году проект состоялся во второй раз, но с другими художниками и в другом месте, около реки Лхаса в Тибете.



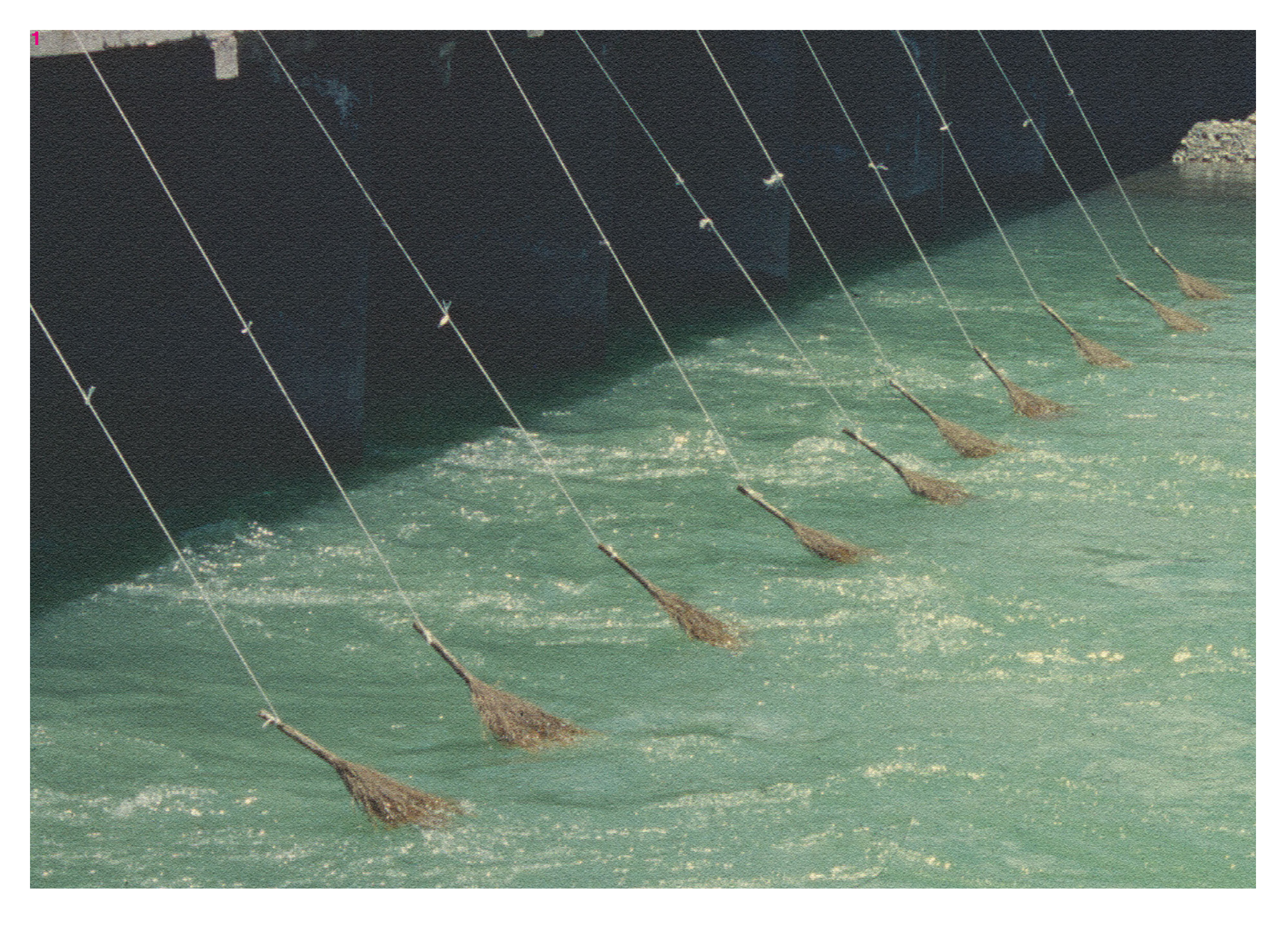


水的保护者
KEEPERS OF THE WATERS



1-2> Keepers of the Waters. Opening Ceremony. 1996. Asia Art Archive

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1> Zhang Shengquan. Sweeping River. 1996. Asia Art Archive
2> Dai Guangyu. Listenig. 1996. Asia Art Archive

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на след. странице
Yin Xiuzhen. Shoes with Yak Butter.
1996. Asia Art Archive





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1-2> Yin Xiuzhen. Living Water. 1996.
Asia Art Archive
3> Li Jixiang. Cleaning the River. 1996.
Asia Art Archieve
4> Collective. Shirts. 1996. Asia Art
Archive

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Правительство Чэнду положительно отнеслось к инициативам Бэтси, и когда художница выдвинула проект по созданию Living Water Park, то директор по реабилитации реки Чжан Джи Хай согласился. Он пошел на риск и выделил 2,5 миллиона на строительство парка на 6 гектарах, потому что если бы проект не удался, то его бы посадили в тюрьму.

Дэймон объединила разных специалистов, чтобы создать парк, в котором вода шла бы из реки и проходила бы через всю территорию по разным конструкциям. Парк открылся в 1998 году и стал местом для экологического просвещения и отдыха.

1-4> Living Water Garden. 1998.
Keepers of the Waters Archive



В главе будет исследоваться, как коллективы открыто высказывались. Все три группы объединяет горизонтальная структура, четкие принципы или идеологии, потребность высказываться и выражать себя как можно большему количеству людей.


LABELS Just FUCKING
DE human ize/isOLATE/

Group Material

В 1979 году 15 молодых людей решили основать некоммерческую художественную организацию. Среди них были пять графических дизайнеров, два учителя, официантка, картограф, два текстильных дизайнера, телефонный оператор, танцор, компьютерный аналитик и электрик, все они работали и собирались в свободное время, чтобы создавать искусство.

Целью группы было достичь более широкую аудиторию и привлечь людей, которые не вовлечены в художественную деятельность, чтобы освещать социальные проблемы и конструктивно отвечать на дискриминацию и угнетение, как человека отдельно, так и общества в целом.

В течение двух лет участники копили деньги и арендовали помещение, чтобы стать официальными и более серьезными для незнакомых с искусством людей, и тем самым привлечь их в искусство. Так появилось четкое расписание рабочих часов галереи: с пяти вечера до десяти, на выходных с двенадцати до девяти вечера, также появился рабочий телефон и почта.

Задача объединения высказываться как за одного человека, так и за людей без права на голос, стала и основой сложностью. Члены Group Material пытались избавиться от формализма и «искусства богатых», они выходили из помещения галереи в пространство и старались говорить на понятном любому человеку визуальном и смысловом языке. Также они акцентировали внимание на том, чтобы не было разделения на «профессиональных художников» и «любителей», все были равны и могли выставляться.

We are desperately tired and critical of the drawn out traditions of formalism, conservatism, and pseudo avant-gardism that dominate the official art world. As artists and writers we want to maintain control over our work, directing our energies to the demands of social conditions as opposed to the demands of the art market. While most art institutions separate art from the world, neutralizing any abrasive forms and contents. Group Material accentuates the cutting edge of art. We want our work and the work of others to take a broader cultural activism.

Group Material. Calendar of Events. 1980-1981

Detail of handout to visitors distributed during Inaugural Exhibition. From Show and Tell: A Chronicle of Group Material. p. 24-25

на след. странице
Group Material. Aids and Insurance. 1990. Group Material Archive

WHO IS GROUP MATERIAL ? WHO ARE THEIR AUDIENCES ? GROUP MATERIAL IS 5 GRAPHIC DESIGNERS, 2 TEACHERS, A WAITRESS, A CARTOGRAPHER, TWO TEXTILE DESIGNERS, A TELEPHONE OPERATOR, A DANCER, A COMPUTER ANALYST AND AN ELECTRICIAN. GROUP MATERIAL IS ALSO AN INDEPENDENT COLLECTIVE OF YOUNG ARTISTS AND WRITERS WITH A VARIETY OF ARTISTIC AND POLITICAL THEORIES AND PRACTICES. GROUP MATERIAL IS COMMITTED TO THE CREATION, ORGANIZATION AND PROMOTION OF AN ART DEDICATED TO SOCIAL COMMUNICATION AND POLITICAL CHANGE. GROUP MATERIAL SEEKS A NUMBER OF AUDIENCES :

WORKING PEOPLE - PEOPLE WHO REALIZE THAT THE FINE ART THEY SEE IN MOST GALLERIES AND MUSEUMS BEARS LITTLE RELEVANCE TO THE EVERYDAY INTERESTS AND STRUGGLES THAT CHARACTERIZE THEIR LIVES

NON-ART PROFESSIONALS - HISTORIANS, ANTHROPOLOGISTS, BUSINESSPEOPLE, TEACHERS, SOCIOLOGISTS, JOURNALISTS, ETC. ; PEOPLE WHO WOULD LIKE TO LEARN HOW DIFFICULT SOCIAL ISSUES CAN BE CLEARLY INVESTIGATED AND PRESENTED THROUGH ARTISTIC MEANS

ARTISTS, STUDENTS, ORGANIZATIONS - PEOPLE WHOSE WORK IS, DUE TO ITS SEXUAL, ETHNIC, POLITICAL OR COLLOQUIAL NATURE, USUALLY EXCLUDED OR UNDER-REPRESENTED IN THE OFFICIAL WORLDS OF ART AND ACADEMIA

OUR IMMEDIATE COMMUNITY - THE PEOPLE OF MANHATTAN'S LOWER EAST SIDE, THE PEOPLE ON THE BLOCK, THE PEOPLE WHO WILL PASS BY OUR STOREFRONT ON THEIR WAY TO SOME EVERYDAY ACTIVITY

WHAT IS GROUP MATERIAL'S PROJECT ? IN OUR FIRST YEAR, GROUP MATERIAL WILL EXHIBIT THE ART OF GROUP MEMBERS, COMMUNITY ARTISTS, NON-ARTISTS, FAMOUS ARTISTS. THE SHOWS WILL INITIATE A FORUM FOR A VARIETY OF CONTROVERSIAL THEMES : THE AESTHETICS OF CONSUMPTION, THE 1980 PRESIDENTAL ELECTIONS, THE IMAGERY OF ALIENATION, GENDER, THE CULTURAL SIGNIFICANCE OF FOOD, AUTHORITY AND HIGH FASHION, POLITICAL ART BY CHILDREN OF N.Y. TO NAME SOME EXAMPLES. RELEVANT FILMS, LECTURES, PANELS, LITERATURE, AND PERFORMANCES WILL ACCOMPANY EACH EXHIBITION.

WHERE IS GROUP MATERIAL LOCATED AND WHY IS THIS IMPORTANT ? GROUP MATERIAL IS LOCATED AT 244 EAST 13th ST. BETWEEN SECOND AND THIRD AVENUES IN N.Y.C. OUR LOCATION IS AT ONCE PHYSICAL AND SOCIAL. BESIDES OUR ART EXHIBITIONS, GROUP MATERIAL WILL BE DIRECTLY INVOLVED IN THE LIFE OF OUR NEIGHBORHOOD. PART OF G.M.'S WORKING RESPONSIBILITY IS TO THE IMMEDIATE LOCAL PROBLEMS THAT SHAPE THE SPECIAL CHARACTER OF THIS PLACE. HOUSING, EDUCATION, SANITATION, COMMUNITY ORGANIZING, RECREATION : THESE ARE THE CONCRETE AREAS OF PRACTICE THAT GIVE OUR ARTISTIC AND THEORETICAL WORK SUSTENANCE AND MEANING. THAT OUR ADDRESS MIGHT SEEM TO BE AN UNLIKELY SITE FOR AN ART GALLERY MAKES IT ALL THE MORE IMPORTANT THAT WE BEGIN TO RETHINK THE PURPOSE OF ART AND THE ORIENTATION OF ITS INSTITUTIONS. GROUP MATERIAL WANTS TO EXPLODE THE ASSUMPTIONS THAT DICTATE WHAT ART IS, WHO ART IS FOR AND WHAT AN ART EXHIBITION CAN BE.

WHEN IS GROUP MATERIAL OPEN ? AN INDEPENDENT ART DEPENDS ON ITS NOT BEING A BUSINESS. SINCE G.M. IS ORIENTED TOWARD PEOPLE WHO MUST WORK, WE ARE OPEN 5 P.M. TO 10 P.M. ON WEEKDAYS, NOON TO 10 P.M. ON SATURDAYS AND SUNDAYS. THERE WILL BE SPECIAL HOURS FOR SPECIAL EVENTS.

WHY WAS GROUP MATERIAL ORGANIZED ? GROUP MATERIAL WAS FOUNDED AS A CONSTRUCTIVE RESPONSE TO THE UNSATISFACTORY WAYS IN WHICH ART HAS BEEN CONCEIVED, PRODUCED, DISTRIBUTED AND TAUGHT IN NEW YORK CITY, IN AMERICAN SOCIETY. GROUP MATERIAL IS AN ARTIST-INITIATED PROJECT. WE ARE DESPERATELY TIRED AND CRITICAL OF THE DRAWN-OUT TRADITIONS OF FORMALISM, CONSERVATISM AND PSEUDO AVANT-GARDISM THAT DOMINATE THE OFFICIAL ART WORLD. AS ARTISTS AND WORKERS WE WANT TO MAINTAIN CONTROL OVER OUR WORK, DIRECTING OUR ENERGIES TO THE DEMANDS OF SOCIAL CONDITIONS AS OPPOSED TO THE DEMANDS OF THE ART MARKET. WHILE MOST ART INSTITUTIONS SEPARATE ART FROM THE WORLD, NEUTRALIZING ANY ABRASIVE FORMS AND CONTENTS, GROUP MATERIAL ACCENTUATES THE CUTTING EDGE OF ART. WE WANT OUR WORK AND THE WORK OF OTHERS TO TAKE A ROLE IN A BROADER CULTURAL ACTIVISM.

HOW DOES GROUP MATERIAL PLAN TO IMPLEMENT ITS WORK ? GROUP MATERIAL RESEARCHES WORK FROM ARTISTS, NON-ARTISTS , THE MEDIA, THE STREETS-FROM ANYONE INTERESTED IN PRESENTING SOCIALLY CRITICAL INFORMATION IN A COMMUNICATIVE AND INFORMAL CONTEXT. WHILE OUR DIRECT APPROACH IS ORIENTED TOWARD PEOPLE NOT WELL ACQUAINTED WITH THE SPECIALIZED LANGUAGES OF FINE ART, WE EXPECT THAT OUR SHOWS WILL BE VERY REFRESHING FOR AN AUDIENCE THAT HAS A LONG-STANDING INTEREST IN QUESTIONS OF ART THEORY AND PRACTICE. IN OUR EXHIBITIONS, GROUP MATERIAL REVEALS THE MULTIPLICITY OF MEANINGS THAT SURROUND ANY VITAL SOCIAL ISSUE SO THAT PEOPLE ARE INTRODUCED TO A SUBJECT, MAKING EVALUATIONS AND FURTHER INVESTIGATIONS ON THEIR OWN.

OUR PROJECT IS CLEAR. WE INVITE EVERYONE TO QUESTION THE ENTIRE CULTURE WE HAVE TAKEN FOR GRANTED.

C A L E N D A R 1 9 8 0 - 1 9 8 1

OCT. 4 - OCT. 27 : **GROUP MATERIAL OPENS**

OUR FIRST SHOW WILL BE A SURVEY OF THE NEW CULTURAL MILITANCY EMERGENT IN THE WORK OF ARTISTS, COLLECTIVES, AND NON-ARTISTS IN THE U.S. AND ABROAD.


"Like many of you, Barbara and I have had friends who have died of AIDS."
"Once disease strikes, we don't blame those who are suffering...We try to love them and care for them and comfort them. We don't fire them, we don't evict them, we don't cancel their insurance."
This bus poster is a project by Group Material sponsored by Real Art Ways through the support of the National Endowment for the Arts and the Lannan Foundation. 1990
2·1089


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who have died of AIDS."
nce disease strikes, we don't blame those who
ering...We try to love them and care for them
nfort them. We don't fire them, we don't evict
e don't cancel their insurance."

1



2

SUBCULTURE GROUP MATERIAL

3



1> Group Material. Subculture. Doug Ashford. 1983. 98bowery Archive
2> Group Material. Subculture. Janet Koenig, Greg Sholette. 1983. 98bowery Archive
3> Group Material. Subculture. Julie Wachtel. 1983. 98bowery Archive

GOVERNMENT FUNDING OF THE ARTS SHOULD DEPEND ON THE ACTUAL PURPOSE - WHAT THEY ARE GIVING IT FOR. IF IT WAS BEING BASED ON AS FAR AS TO HELP OTHER PEOPLE OR SOME-THING LIKE THAT, I COULD SEE IT.

HOUSEWIFE

OPEN YOUR EYES

HELP PREVENT DRUG ABUSE
IN YOUR NEIGHBORHOOD
CALL TOLL FREE 1-800-522-5353

NEW YORK STATE DIVISION OF SUBSTANCE ABUSE

PEOPLE SHOULD BE ABLE TO FIND SOME OTHER KICKS, OTHER THINGS BESIDES DRUGS. BECAUSE YOU TAKE THE DRUG TODAY TO TAKE AWAY YOUR WORRIES AND YOU GO BACK INTO IT BECAUSE YOUR WORRIES ARE STILL THERE. THEY SHOULD HAVE SOME OTHER KIND OF ACTIVITY, YOU KNOW?

UNEMPLOYED

THESE ARE ROUGH TIMES TO STAND ALONE.

EVEN THOUGH PEOPLE ARE NOW PAID FOR WORKING, THE ATTITUDE OF THE MASTERS TOWARDS THE SERVANT REMAINS THE SAME.

HOME HEALTH CARE WORKERS UNION

UNIONS BENEFIT SOCIETY - BUT NOT IN MY OFFICE.

OFFICE WORKER

"IF THEY KILL ME, I WILL RISE AGAIN IN THE SALVADORIAN PEOPLE, IN THE MASS ORGANIZATIONS."

ARCHBISHOP ROMERO
ASSASINATED BY THE
JUNTA 3-24-80

THEY HAVE RISEN UP, AND ASK THE AMERICAN PEOPLE FOR THEIR SOLIDARITY, BECAUSE THEIR STRUGGLE IS OUR STRUGGLE.

COMMITTEE IN SOLIDARITY WITH
THE PEOPLE OF EL SALVADOR

I'M NOT TOO FAMILIAR WITH WHAT IS GOING ON NOW IN EL SALVADOR. I'M HEARING SO MANY DIFFERENT STORIES SO I DON'T REALLY KNOW WHAT'S THE TRUE STORY. WHAT I'M AGAINST IS COM-MUNISM. IF IT'S A COMMUNIST THAT IS TRYING TO TAKE OVER I AGREE THE U.S. SHOULD STEP IN. ALOT OF PEOPLE ARE NOT REALIZING WHAT'S HAPPENING. IF YOU TAKE A MAP AND YOU LOOK AT IT, YOU WILL SEE THAT THE COMMUNISTS ARE TRYING TO SURROUND US.

RECEPTIONIST

IN 1983, IF YOU HAVE AN ABORTION YOU COULD BE PROSECUTED FOR MURDER.

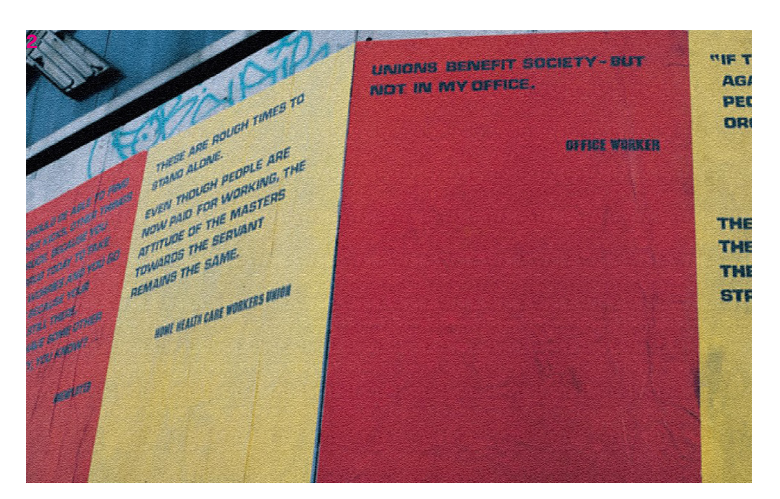
MAKING ABORTION ILLEGAL WON'T MAKE IT UNAVAILABLE, JUST UNSAFE.

PLANNED PARENTHOOD

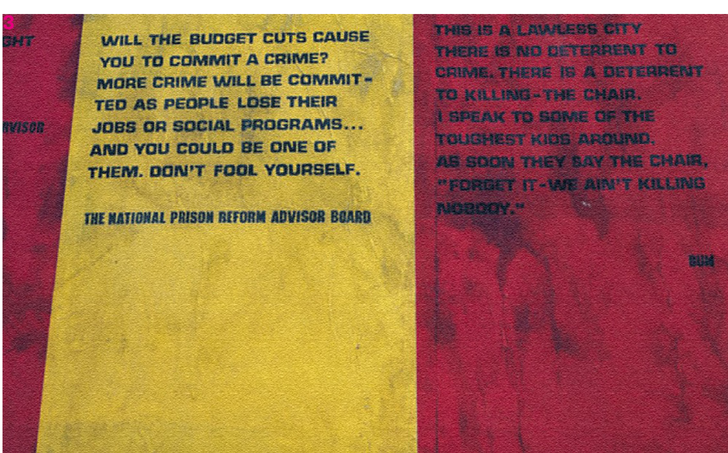
U.S. War
El Salvador

'80

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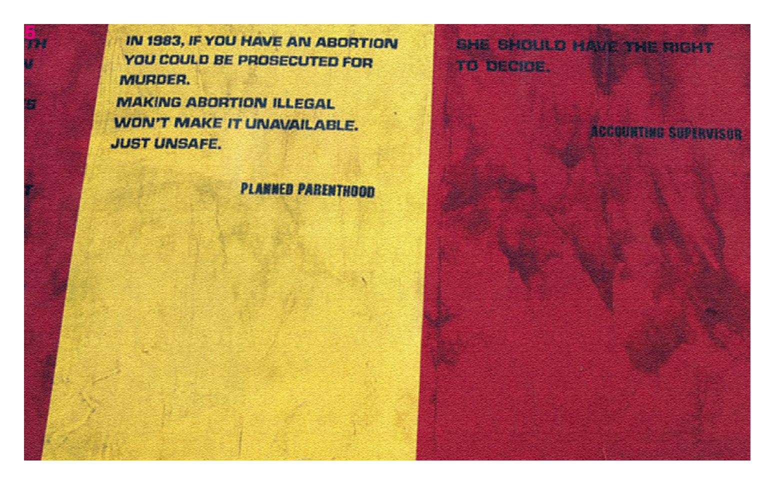
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"IF THEY KILL ME, I WILL RISE AGAIN IN THE SALVADORIAN PEOPLE, IN THE MASS ORGANIZATIONS."
ARCHBISHOP ROMERO
ASSASINATED BY THE JUNTA 3-24-80

COMMITTEE IN SOLIDARITY WITH THE PEOPLE OF EL SALVADOR
19 W. 21 ST. NY, NY 242-1040

I'M NOT TOO FAMILIAR WITH WHAT IS GOING ON NOW IN EL SALVADOR. I'M HEARING SO MANY DIFFERENT STORIES SO I DON'T REALLY KNOW WHAT'S THE TRUE STORY. WHAT I'M AGAINST IS COM-MUNISM. IF IT'S A COMMUNIST THAT IS TRYING TO TAKE OVER I AGREE THE U.S. SHOULD STEP IN. ALOT OF PEOPLE ARE NOT REALIZING WHAT'S HAPPENING. IF YOU TAKE A MAP AND YOU LOOK AT IT, YOU WILL SEE THAT THE COMMUNISTS ARE TRYING TO SURROUND US.
RECEPTIONIST

5



1-5> Group Material. DA ZI BAOS. 1982.
Group Material Archieve

«Asco» переводится с испанского как отвращение и мерзость, и именно такое название выбрала латиноамериканская арт-группа из восточного района Лос-Анджелеса. Она не была принята ни художественным движением Чикано, ни каким-либо другим, поэтому слово «asco» отражает отверженность группы во время их активного творчества.

Гарри Гамбра, Гронк (Глуджио Никандро), Уилли Херрон и Патсси Вальдерс создавали работы с 1971 по 1987, и сейчас считаются одними из ярких представителей социального искусства Чикано, латиноамериканской общины на юго-западе в США.

Все началось с забастовок учащихся в восточном Лос-Анджелесе, школьники и студенты требовали пересмотрения системы образования: нанимать больше латиноамериканских учителей, ввести двуязычное обучение и отменить жесткий школьный дресс-код. В школах восточного ЛА был самый высокий процент отчислений и насилия: школьники нападали на школьников, учителя на студентов, к этому добавлялось насилие со стороны полицейских. В университетах процент латиноамериканских студентов был меньше одного, но на войне во Вьетнаме — самый большой в Америке. Протесты жестко прекращали, и в 1970 году 3 протестующих были убиты, 61 ранены и больше двух сотен арестовано. Один из членов *Asco*, Гарри Гамбоа, участвовал во всех протестах и даже был занесен в список сотни опасных диверсантов по стране. Его пригласили работать редактором в чиканский анархистский журнал Regeneraciyn. Гарри пригласил Херрона, Гронка и Вальдерс, чтобы сделать рисунки для журнала, и так они начали создавать коллективные работы.

Основной особенностью творчества Asco было то, что они отказывались работать с историческим прошлым: фермеры, мексиканские революционеры и ацтеки. Они хотели создавать искусство сейчас и отталкиваться от собственных ощущений.

Об *Asco* услышали после работы с граффити на музее LACMA

1

ASCO (NA
1. a feeli
stomach,
vomit. 2.
3. Gron
Herron. 4.
thru 1976.

1> Definition of Asco. «Interview: Gronk and Gamboa» from Chismearte 1. 1976
2> Asco. Patssi Valdez, standing at the site of Spray Paint LACMA. 1972. Asco Archive



2

в 1972 году. Гамбоа решил спросить у куратора музея, почему не выставляют латиноамериканских художников, на что тот ответил, что они либо делают народное искусство, либо гангстеры. Группа решила, как «гангстеры», написать свои имена на музее, тем самым создав самую большую работу в художественном движении Чикано и присвоив себе музей.

Само существование Asco уже было своего рода высказыванием, они вторгались в пространство и заявляли о себе и о проблемах латиноамериканцев. В этом группу можно сравнить с БАТО (бурятский Андерграунд), они тоже заявляют о своей этнической идентичности и вторгаются в публичное пространство, но с помощью граффити и барельефов.

USEA):

ng of sickness at the

with an impulse to

disgust; loathing—

k, Patsi, Gamboa,

Collaborations 1972

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3

4

1> Asco. Patssi Valdez, standing at the site of Spray Paint LACMA. 1972. Asco Archive
2> Asco. Days of the Dead. 1975. Ricardo Valverde Archive
3> БАТО. мохсоголлох ARTGAIIERY. 24 Августа 2022
4> БАТО. Скриншот из фильма «Выход через юрту». 2022



1
НАПИТОК
ОРТОПЕДИЧЕСКИЙ САЛОН
2
СОСУЛИ
ОСТОРОЖНО!
3
Гусаръ
КЛАД
4


5
#БАТО
6
улица
ешковой
7
НА БАЙКАЛ!
7
8
КИНОТЕАТР
КИНО
АРТХАУС
ФЕСТИВАЛИ
СУБТИТРЫ
63
9
УЛАНДА
СЛЕЗАМ
НЕ ВЕРИТ
10
11
БА
ТО
ЭЛИКОМ
12
#БАТО
13

на пред. странице
1> БАТО. НАПИТОК. Москва, Проспект Ленина, 42. 2022
2> БАТО. СОСУЛИ. Санкт-Петербург, Невский 128. 2022
3> БАТО. ГУСАРЫ. Москва, Новая Басманная, 12 стр.2а. 2021
4> БАТО. КЛАД. о. Ольхон, Хужир. Арт Отель «ПОРТ ОЛЬХОН». 2022
5> БАТО. Без названия. Улан-Удэ. 21 июня 2021
6> БАТО. Без названия. Улан-Удэ, Улица Терешковой 7А. 2021
7> БАТО. Без названия. Москва. 2021
8> БАТО. Без названия. Москва, ш. Энтузиастов, 15/16. 2021
9> БАТО. Без названия. Улан-Удэ. 2021
10> БАТО. Без названия. Улан-Удэ. 21 июня 2021
11> БАТО. Без названия. 7-ая командировка в город «Улан-Удэ». 2021
12-13> БАТО. Без названия. Улан-Удэ. 2021

2> Asco. Walking Mural. 1972. Asco Archive
3> Asco. Stations of the Cross. 1971. Smithsonian American Art Museum Archive

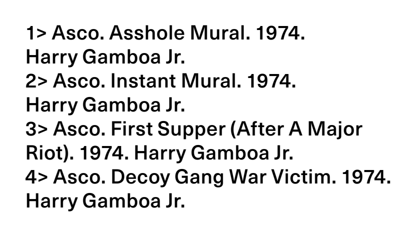


Asco не ограничивались одним медиумом, у них были перфомансы, фотографии, инсталляции, граффити, костюмы и видео. Они часто обращались к культурному наследию Чикано, например, как в перформансе «Walking Mural» в 1972 году, когда правительство города запретило традиционный парад на востоке Лос-Анджелеса. Художники создали костюмы относящиеся к латинским культурным образам и символам и прошли по улицам, тем самым все равно проведя парад.








1> Asco. Asshole Mural. 1974.
Harry Gamboa Jr.
2> Asco. Instant Mural. 1974.
Harry Gamboa Jr.
3> Asco. First Supper (After A Major
Riot). 1974. Harry Gamboa Jr.
4> Asco. Decoy Gang War Victim. 1974.
Harry Gamboa Jr.

3

4

на след. странице
1> Asco. GORES (Whittier Blvd + Axe). 1974. Harry Gamboa Jr.
2> Asco. GORES (Whittier Blvd + Axe). 1974. Shot by a member of Asco. Harry Gamboa Jr.


CLOS
HOURS
EMERGENCY CALL
BUSINESS HOURS
MON.
TUE.
WED.
THU.
FRI.
SAT.
SUN.


SED
ALE

1

CHICANO CINEMA/ ASCO

No-Movie A La Mode Gronk,

2



Еще значимой частью творчества *Asco* стала серия «No Movies» в которой художники создавали кадры и истории будто из фильма. Похожая концепция в работах Синди Шерман «Untitled Film Stills», которая вышла немного позже работ *Asco*, но серия Шерман стала культовой в отличие от чиканской арт-группы.



1> Asco. No movies. À La Mode. 1976. UCLA Chicano Studies Research Center Library
2> Asco. Fountai of Aloof. À La Mode. 1975. UCLA Chicano Studies Research Center Library
3> Asco. No movies. No name. 1974. Asco Archive

Панк как культурное явление был широко распространен по всему миру, но изначально он появился в середине 70-х в Великобритании. Он появился в противостояние популярными тогда рок-н-роллу и поп-музыке под влиянием культурных и политических изменений в то время: <<industrial confrontation, economic instability and a 'winter of discontent' (1978-9); to a global economic depression, an oil crisis (1973-4) and a sense of post-imperial insecurity played out through Britain's relations with Europe, devolution debates and the Falklands War (1982)>>(5, с. 89).

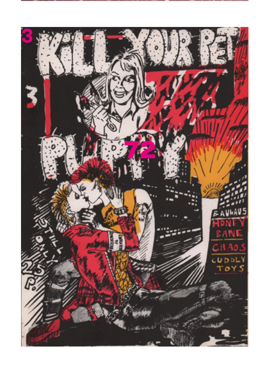
В культуре панка изначально политические и социальные символы, слоганы и смыслы в песнях и образах групп являлись важной составляющей. Например, ранние дизайны Вивиен Вествуд или обложка песни <<God Save the Queen>> от The Sex Pistols. Поэтому панк и анархизм стали крепко связаны и проявлялись в зинах: от эстетики самиздата до лозунгов на страницах: <<PLEASE, FUCK THE SYSTEM NOW>>

Зины издавались коллективно и в горизонтальной структуре, поэтому можно было написать создателям и тоже включиться в команду.

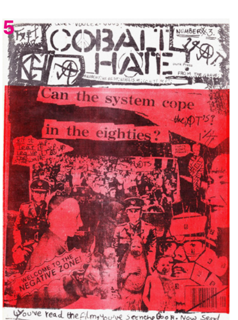
В главе будут изучаться только британские панк зины 70-90-х годов и визуальные приемы, которые им характерны. Они поделены на категории: типографика, документальные фотографии, комиксы, рукописный текст, сочетание ручного и печатного, наложение, коллажи, плотные и обрывочные структуры.

..authors, subjects and readership claimed to recognize the limitations on punk's providing a medium for social or political change, they sought solutions either by exerting control over the punk and 'post-punk' cultures of which fanzines were part or by extending punk's protest beyond the commodified parameters of youth culture

Matthew Worley. Punk, Politics and British (fan)zines, 1976-84: 'While the world was dying, did you wonder why?'. p. 94. 2015

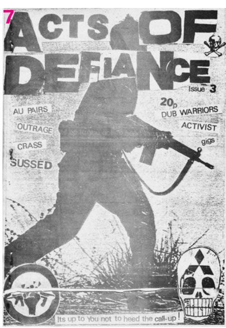






1> Acts of Defiance 5. 1983
2> Kill Your Pet 1. 1980
3> Kill Your Pet 3. 1982
4> Acts of Defiance 6. 1983
5> Cobalt Hate 3. 1980
6> Nihilistic Vices Communique 2. 1980
7> Acts of Defiance 3. 1982
8> Acts of Defiance 4. 1982
9> Enigma 4. 1982
10> Enigma 3. 1981
11> Toxic Graffiti 6. 1982
12> Toxic Graffiti 5. 1980
13> International Anthem 2. 1979
14> International Anthem 1. 1977
15> Cobalt Hate 1. 1979

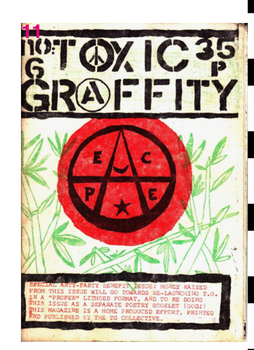
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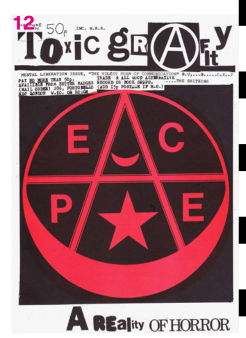

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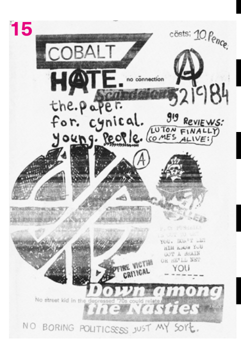

10


11


12


13


14


15


1> Cobalt Hate 3. 1980
2> Toxic Graffiti 5. 1980

not Manifesto error BUT Crippling rights SO

THE LAW Don't THINK AGAIN, BUT ask

"do You need help to break your neck"

SLASHED new laws AW[redacted]. FOR

i NEEDED NO regime to boy[redacted]COTT.

HOPE is their tactics [redacted]

You're not you. final count CONTRACEPTIVE DESPATCH MANAGER

COY

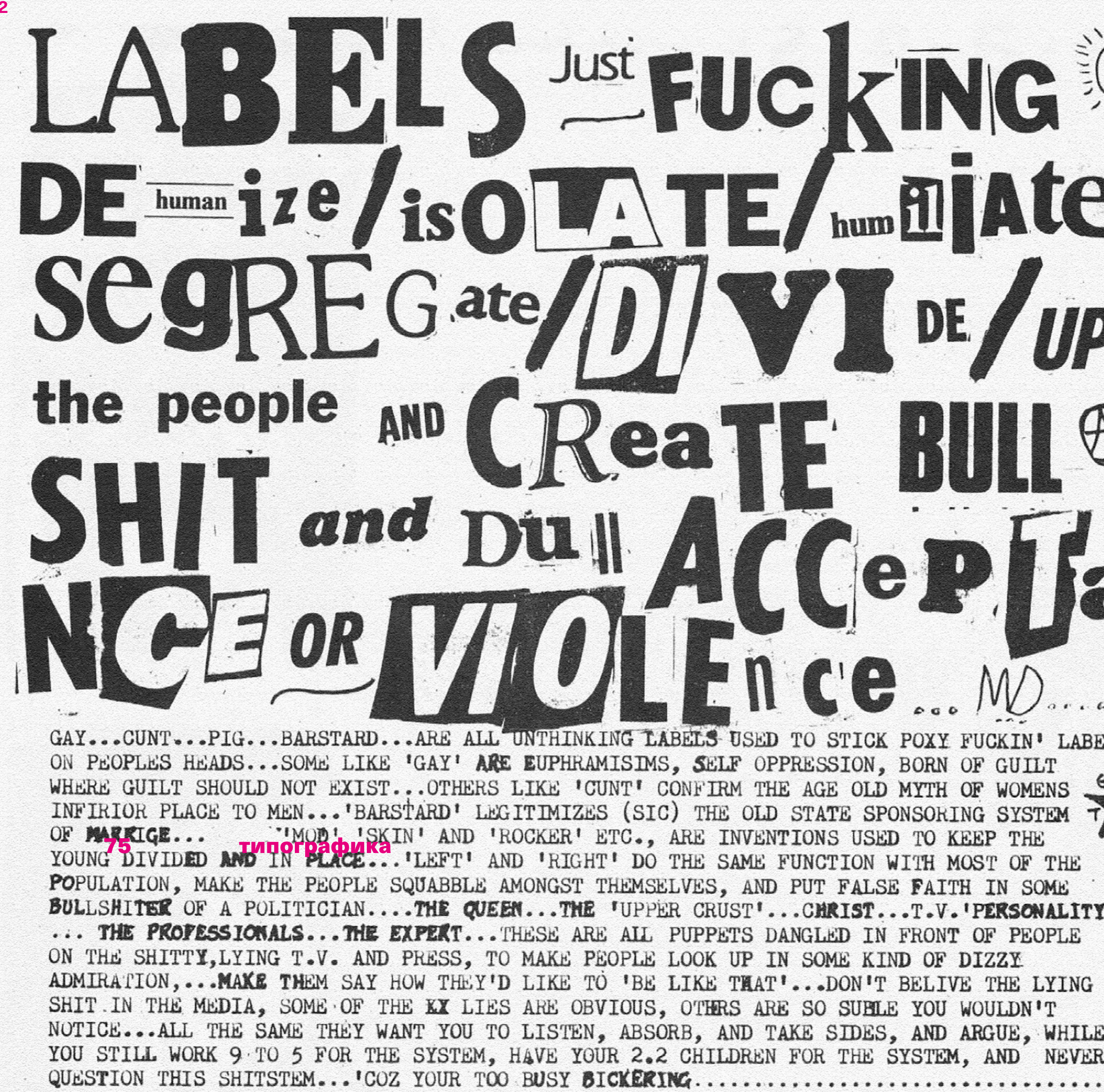
shitter YOU LOVE THE THINGS THEY SAY

"DIRTY."

REVOLTING

Filthy Obscene

SEE YOU NEXT ISSUE



so PLEASE, FUCK
THE SYSTEM
NOW!

1



2

i'll ask the ineVITABLE WHY
TOLD They WERE Dying For
FREEDOM when IT WAS JUST
A FUCKING LIE

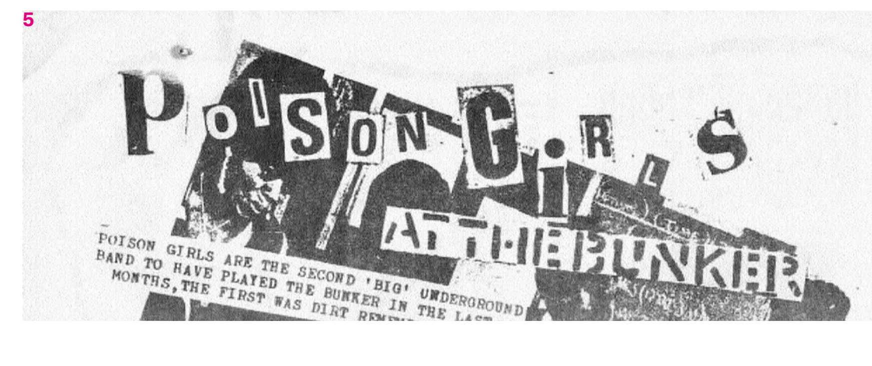
1> Acts of Defiance 3. 1982
2> Acts of Defiance 5. 1983
3> Toxic Graffiti 5. 1980
4> Acts of Defiance 3. 1982
5> Acts of Defiance 5. 1983

3

new FR om

STATEMENT

4


5


на след. странице
1-2> Acts of Defiance 3. 1982
3-5> Acts of Defiance 4. 1982
6> Acts of Defiance 6. 1983
7-8> Acts of Defiance 5. 1983
9> Acts of Defiance 6. 1983
10> Kill Your Pet 3. 1982
11> Acts of Defiance 6. 1983
12> Toxic Graffiti 5. 1980
13> Cobalt Hate 3. 1980
14> Enigma 4. 1982
15> Acts of Defiance 6. 1983
16> Enigma 4. 1982

OISON GIRLS
FOR 19(A)T.... O.N.



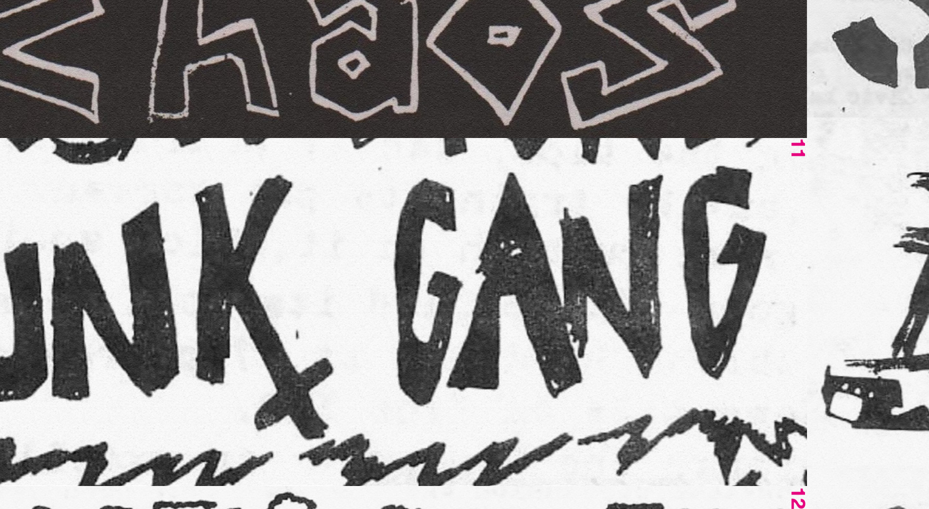
3
PARALAX

4
THE SYSTEM.

5

9
FLUX OF PINK INDIANS





13
FIGHT BACK

6

7

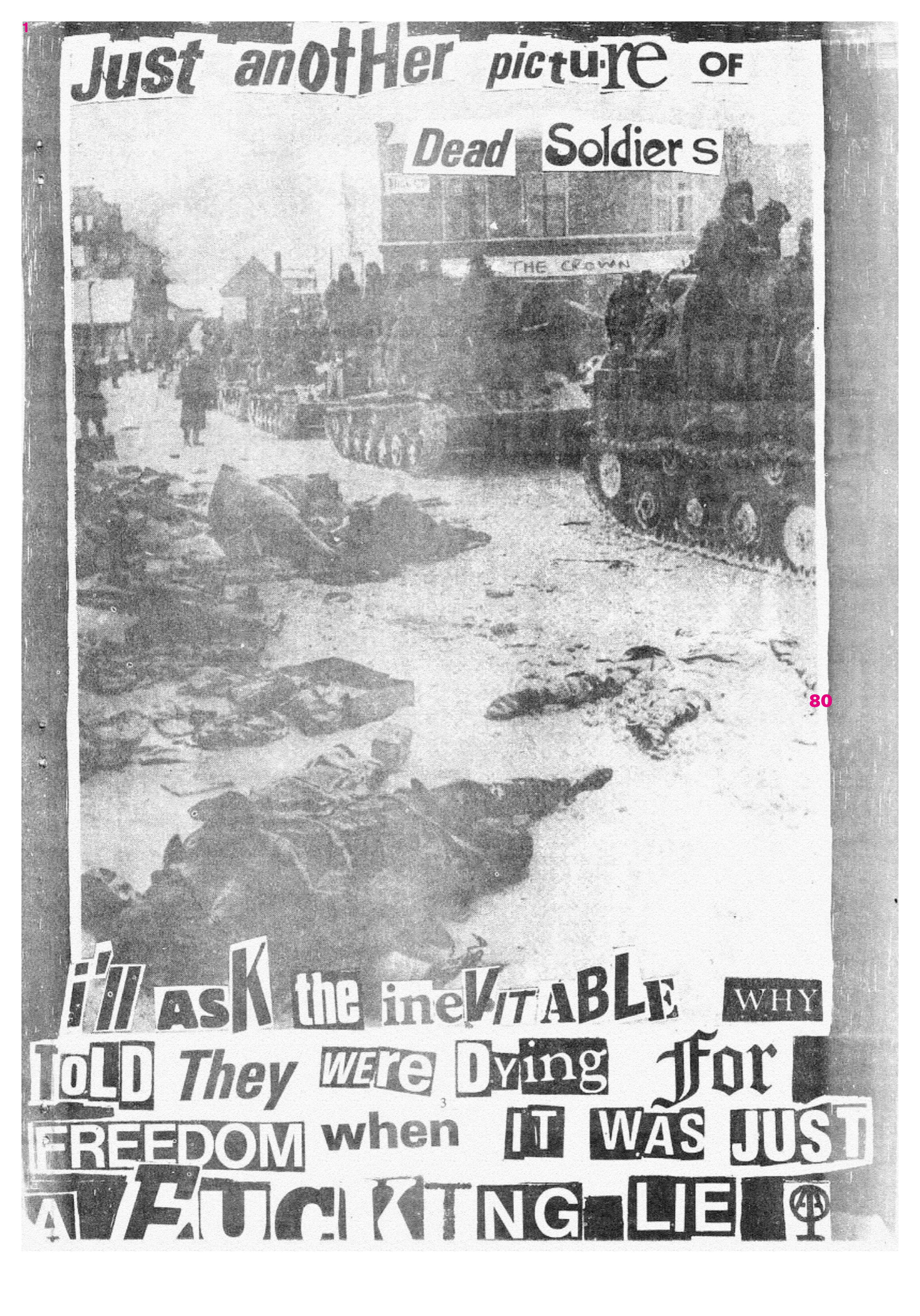
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14

15

16


PETER and the TEST TUBE BABIES
PUNK ROT?
THE METEORS
THE WORM CLOSET
"THE NO-WHERE EPISODE"
YOU'RE "HIGHS" ARE GETTING ME "DOWN."
THE NEW



1> Acts of Defiance 5. 1983
2> Toxic Graffiti 5. 1980

8P OFF

TO THE CUSTOMER:
your next Fray Bentos
Coupon valid until 31s

'I could lose my credibility living in all that opulence'

Suddenly the world wants to hear what they have to say

ENOLA

"I don't know how the audience will react," said Mr Copeland. "Records by the Police are on sale in India but nobody has seen a rock show over there before. India could, of course, become a massive new market."

The shows in Egypt and India were arranged with assistance from Britain's diplomatic service, said Mr Copeland.

"I see no reason why they shouldn't help. After all, many of the embassy people are rock fans and rock music must be Britain's best and biggest export.

"In India they knew who promoted shows in Bombay because they helped stage concerts by classical and jazz combos in the past."

Over the last year it is estimated that the Police have earned more than £3,000,000 from records around the world, and at present are one of the world's hottest rock properties.

1

Our sky is bluer. Our air is cleaner. And our waters are crystal-clear.

Poverty here is ostentatious and shouts for attention, . . .wealth, by contrast, is discreet, whispering its presence. . . .

Tomorrow at 9.30a.m.
The Only Reality Is Death

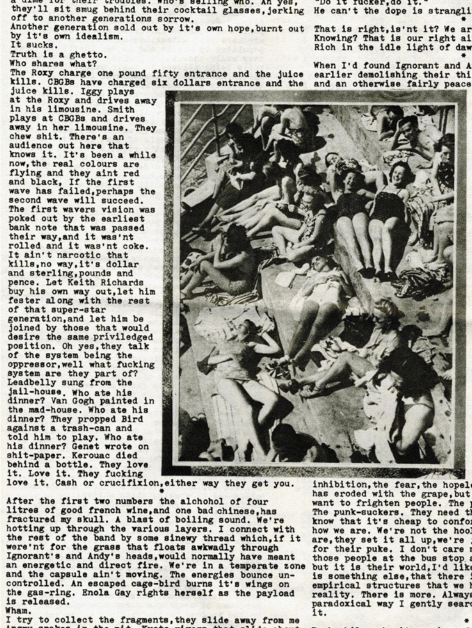
by Rich

1> Enigma 4. 1982
2> International Anthem 1. 1977


Insight on
"Punk Rock" Music
• A new type of music—"punk rock"—is becoming popular among youths in England. According to "Parade" magazine, "it symbolizes the grievances of a new generation of undisciplined, teenaged rebels who have been reared in poverty." It is said that this music's theme is: "Don't let people step on you—and if they do, fight back." The journal also says: "Peace and love have been replaced by war and hate."
Reportedly, "punk rock" performers and fans wear old clothing with such items as bus tickets and labels attached to it. The youths consider this to be fitting attire.
While such music and dancing may gain popularity in some places, Christian parents and youths need to consider more than the tempo and emotion-arousing nature of such music as "punk rock." Music and dancing that emphasize "war and hate" are not suitable for those professing to follow Jesus Christ. The Christian apostle Paul wrote: "A slave of the Lord does not need to fight, but needs to be gentle toward all." (2 Tim. 2:24) He also wrote: "Pursue peace with all people." —Heb. 12:14.
While shunning a spirit that does not harmonize with the Scriptures, Christians also exercise care in their personal appearance. Accordingly, Paul wrote: "I desire the women to adorn themselves in well-arranged dress, with modesty and soundness of mind." (1 Tim. 2:9) And, of course, the Christian's standard is as high for youths, whether boys or girls.
No more filthy rags.
The Hell of Punk Rock
Throughout my life I've listened to theologians attempt to picture the horrors of hell. The article "Anthems of the Blank Generation" [July 11], with those hideous pictures and the report of the nauseating behavior of the psychopathic participants, would answer the age-old question: What is hell really like?
Orville G. Merkel
Port Angeles, Wash.
now I lay me down to sleep...
CRIME
Stand up for law
THERE must be enough policemen, properly paid, with enough equipment, said Mrs Thatcher.
'You have also got to restore the right of magistrates to do rather more than make care and control orders, because then the youngsters just go back and carry on exactly as they were.
'They will have to go to some establishment where there are people to look after them and see that discipline is enforced.'
'Sometimes,' said Mrs Thatcher, 'one could come across children who had never been taught right from wrong.
'From time to time you will hear some teachers—not very many, but some—say, "Oh, those are middle-class values; I have no right to teach them to the children."
'Nonsense. They are not middle-class values; they are eternal values.'
Forget the rat race, join the human race

1

social despair; try putting that in your piggy-bank. CBGBs charge for the use of their sound system, who's making the fucking sounds that they're drawing their fat pay-rolls on? The Roxy have made it a condition of playing that the music is recorded, so that they can put out a 'Live at tha Roxy' album, the bands won't get a dime for their troubles. Who's selling who. Ah yes, they'll sit smug behind their cocktail glasses, jerking off to another generations sorrow.
Another generation sold out by it's own hope, burnt out by it's own idealism.
It sucks.
Truth is a ghetto.
Who shares what?
The Roxy charge one pound fifty entrance and the juice kills. CBGBs have charged six dollars entrance and the juice kills. Iggy plays at the Roxy and drives away in his limousine. Smith plays at CBGBs and drives away in her limousine. They chew shit. There's an audience out here that knows it. It's been a while now, the real colours are flying and they aint red and black, If the first wave has failed, perhaps the second wave will succeed. The first wavers vision was poked out by the earliest bank note that was passed their way, and it was'nt rolled and it was'nt coke. It ain't narcotic that kills, no way, it's dollar and sterling, pounds and pence. Let Keith Richards buy his own way out, let him fester along with the rest of that super-star generation, and let him be joined by those that would desire the same priviledged position. Oh yes, they talk of the system being the oppressor, well what fucking system are they part of? Leadbelly sung from the jail-house. Who ate his dinner? Van Gogh painted in the mad-house. Who ate his dinner? They propped Bird against a trash-can and told him to play. Who ate his dinner? Genet wrote on shit-paper. Kerouac died behind a bottle. They love it. Love it. They fucking love it. Cash or crucifixion, either way they get you.



*

After the first two numbers the alchohol of four litres of good french wine, and one bad chinese, has fractured my skull. A blast of boiling sound. We're hotting up through the various layers. I connect with the rest of the band by some sinewy thread which, if it were'nt for the grass that floats awkwadly through Ignorant's and Andy's heads, would normally have meant an energetic and direct fire. We're in a temperate zone and the capsule ain't moving. The energies bounce uncontrolled. An escaped cage-bird burns it's wings on the gas-ring. Enola Gay rights herself as the payload is released.
Wham.
I try to collect the fragments, they slide away from me Angry snakes in the pit. Kyoto rivers that slide about our feet. I lumber up to the mike and push Ignorant aside.
"Come on you fuckers. I know we're shit, but I know that you're shit as well. Why can't we be shit together?
I crawl back to the drum kit and heave into it as much energy as I can muster. The sweet chinese red is locking my arms. The response is low. Death zone. Negative bull-shit. Black shirt downer. Ignorant droops like a drowned gold-fish.
"Do it fucker, do it."
He can't the dope is strangling him.

*

That is right, is'nt it? We are are'nt we? Being? Knowing? That is our right ain't it?
Rich in the idle light of dawn.

*

When I'd found Ignorant and Andy three hours earlier demolishing their third enormous joint, and an otherwise fairly peaceful apartment, I had known that this gig was going to be a hard one. Dope just ain't where it's at. Andy was very psyched up and had been terrorising people at bus stops, tired souls waiting for the hearse home. I did'nt like that either. It's a narrow line between confrontation and violation, bad dope, bad alchohol, can push it all the wrong way. I know Andy had overloaded, but that did'nt make me feel any better about it. It is a responsibility and I'm not about to see someone sit about and abuse it. We argue through our blocked heads. Useless. We play in three hours, there has to be some contact made.
"You don't need to frighten people Andy. They have their own pain, leave them to their own pain".
He waves his fist at me.
"Look you fucker, you play your game and I'll play mine. Right?"
For me it is'nt right. At that time I'd consumed three bottles of wine and most of the inhibition, the fear, the hopeless self-conciousness has eroded with the grape, but that does'nt make me want to frighten people. The press does that. Media. The punk-suckers. They need their scapegoats and I know that it's cheap to conform to their concepts of how we are. We're not the hooligans in this game, they are, they set it all up, we're just the blotting paper for their puke. I don't care much for the world that those people at the bus stop are representative of, but it is their world, I'd like them to see that there is something else, that there is some hope beyond the empirical structures that we have been told is reality. There is more. Always more, and in a strange paradoxical way I gently search out the routeways to it.

*

Punk philosophy, it's voice of anarchy, has been discredited by a press hostile to change. Society has way of protecting itself, it's called free speech, which means that the ruling classes extend an illusion of openness to those below, who owns the

2

If you've got it in you, we'll bring it ou

Please send me your colour booklet, "The Professionals" and details of how I can earn at least £70 a week.
I am between 15 and 17. Please send me details of Army Junior Entry and the Guaranteed Vacancy Scheme.
To: Army Careers, P.O. Box 1EL, London W1A 1EL.

Name

Address

Tel: Age yrs mths

TVT-6

The Professionals

British Army's main job in life is to protect the United Kingdom and the people who RULE ~~live~~ in it.
And Germany is one foreign posting you're very likely to get if you join up. (AND N. IRELAND ANOTHER)
When you go, it won't just be for six months traffic duty in Hamburg.
This is dead serious business. The 700,000 strong NATO landforce is always in a high state of readiness.
It could react tomorrow if it had to. (DOESN'T THAT MAKE YOU FEEL AT EASE!) you'll take part in huge mechanised exercises that'll be as close to the real thing as it's possible to get with-out going to war.

THIS IS SOMETHING YOU WON'T GET IN ONE OF YOUR FUCKING 'WAR GAMES'

1, 3> International Anthem 1. 1977
2, 4> Enigma 3. 1981

3

band. Who ate whose dinner? Well the serpent just bit it's own tail and I'm hovering right up here ready to swoop, this time the phoenixing bird is coming down, fast. Punk is a voice of revolt, the m music is incidental to the message, the message is DO IT!
Right. After twenty five minutes of tortuous noise the management of the Roxy switch us off and reggae blasts across the dance floor. It seems to me that the blacks had their turn at Notting Hill and if the disc jockey at the Roxy thinks he's going to drown my anguish with theirs he's very wrong. This is my riot, fuck it. I have'nt done, I'm not spent, I know that, I know. I fucking know. Some smarmy green-back points a gold-ringed finger at his digital watch to tell me my time's up and imagines that I'm going to row in on his pleasure boat. No way. I don't recall having had a number emblazoned on my side.
"Come in number forty nine, your time is..............."
"Up it. Right? Right up it."
He can fuck off. This is my time ain't it? Ain't it?



Britain is suffering the effects of severe recession, an economic slump; that means the poor get poorer as the rich get richer, it's always been the same story, only this time round a larger number amongst the poor know it.

Released from the restraint of our set numbers, I lob into a fast jungle type rythym, the rest of the band has climbed down from the stage, but as they hear the drums, they climb back again. Pip, the lead guitarist, argues with the sound engineers who won't switch us back on. He starts to demolish a speaker stack with his elbow and almost instantly we get our sound, albeit at half-volume, barely audible over the disco that still pumps out reggae.

Back Britain? Fuck Britain. Too many times have the working population of Britain been asked to make an effort on behalf of their country. Their country? What is that country of theirs? Effectively it is the sum total of years of inneffective government, a cock up, a hypocritical, complacent and dangerous lie. Government kills; Right?
Ireland. Right?
Vietnam. Right?
Democracy is a lie. Two party totalitarianism. The realities stay the same Democracy is a many headed feudal war lord, his horse is the head of the prick that blocks my throat. A gag.
Tomorrow we eat better; today we always wait. The begging bowl is a crucifix. Who ate my dinner? Who's hanging where?

*

It does'nt matter, we're fighting. It does'nt matter. Who the fuck cares if they can't hear us? They can see us can't they? Can't they? It does'nt matter a shit if the sounds are'nt right because right now we're in the battle-field and that's never too tasteful. I start screaming and screaming, searching out faces in the audience that might understand what it is that we are trying to do. This is our fucking music, our fucking time and no grease arse manager is going to start cutting it about.

*

At last the man on the street is finding a voice. It has taken a homeless, jobless, futureless reality for the message to become clear, and right now it's getting clearer and clearer.
Government is economics not people. Dollar democracy and fuck the people. Jobs? What jobs? If there are jobs they are for mindless fodder. The factory floor kills.
Homes? What homes? If there are homes they're twenty floors up where the industrial pollution kills faster than the rising damp.
There ain't no future in Englands green and pleasant land, at least not that any government can offer.

Slowly, little bubbles of response burst out on the floor and a number of people move up to the stage front raising their fists into the noise filled air. For as long as we are physically able we build up as much energy as we can. The group of fist wavers swells. Bigger and bigger. It's theirs and they're getting to know it.

Ultimately it's up to us, the people; it took the only successful revolution that Britain has ever known to create democracy, but it slipped back to the elite, it had to; democracy is a system and systems kill. Us, the people. Not Marx, he sucks. Not Mao, he sucks. Not Carter. Callaghan. Thatcher. Freud. Stalin. Hitler. Jesus. Buddha. NO ONE. JUST YOU. JUST ME. PEOPLE. RIGHT?

I'm done for, wipe-out, I fall from the drum stool, maggot to the moving soil. It's enough though. Just enough. Enough to unlock some of those crazy doors and let in some clean light, it ain't fresh air, but it feels pure. For the rest of the evening the Roxy hosts a near riot. Beer cans fly through sprays of alchohol, bodies fly, surfing on waves of grape and hop. Wild dances that drag body on body, down, down to the filthy floor. Parodies of our fathers violence, touch on touch. Parodies of the awful coldness that ripped us from our mothers body. We heave away at the adopted umbilical. We share this moment of birth. The reality of the surgeon is always near, scissors raised, he is beaten off by the pulsing body of bodies. THE VIOLENCE IS PARODY, WE LOVE AND NURSE EACH OTHERS BRUISES.

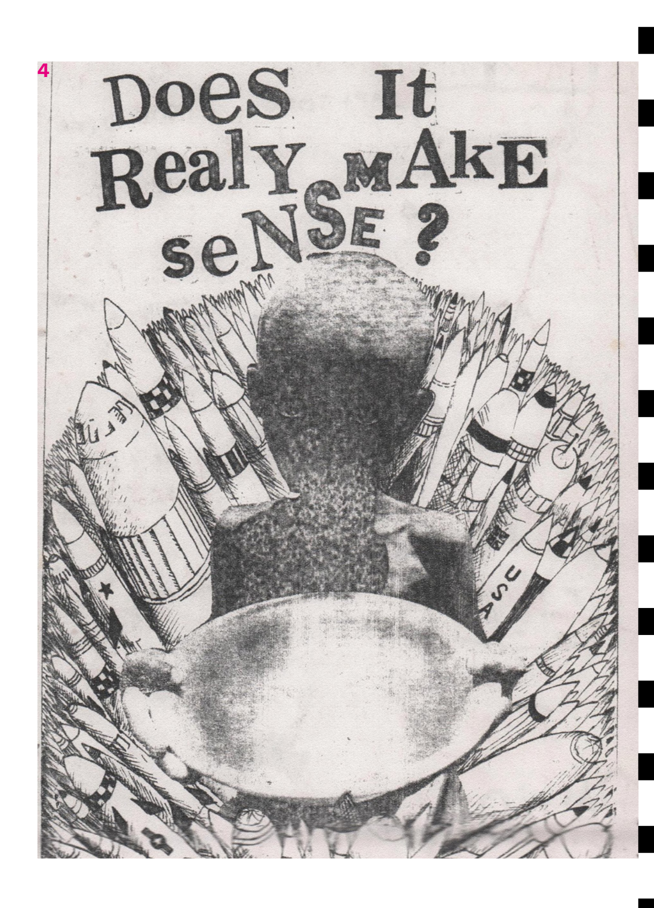
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But where are the women?

*

Because society trains it's men to be heroes, fools who die in the mud of the trenches, and treats it's

4





1> Kill Your Pet 3. 1982
2> Cobalt Hate 1. 1979

YOU GOAF MAGGOT!

WELL YOU TWO LOOK LIKE YOUR HAVING A GOOD TIME!

WE ARE... WE'RE MAKING FUN OF THIS PICTURE IN THE NEWS PAPER...

BUT WHY ARE YOU MAKING FUN OUT OF IT?

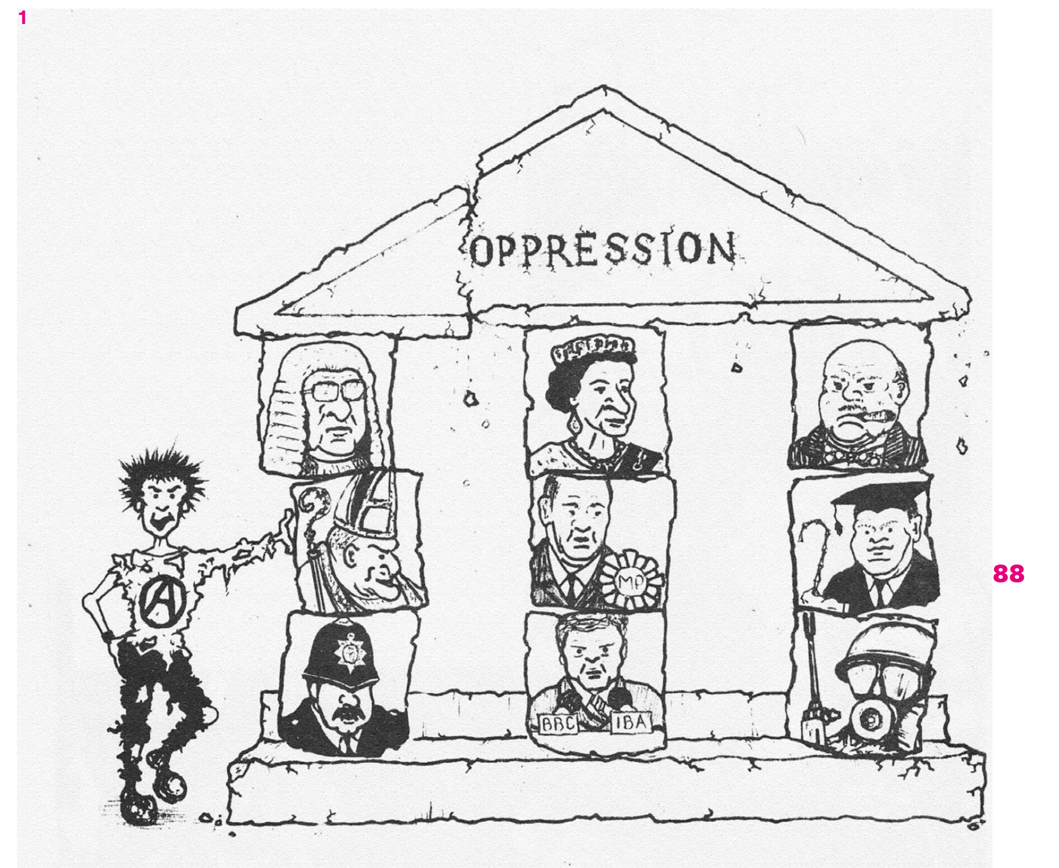
BECAUSE WE DON'T UNDERSTAND IT!

LiAr

FROM TALES OF CHARLIE BRONSON

SⒶB SⒶCK.

1



1> Toxic Graffiti 5. 1980
2> Kill Your Pet 1. 1980
3> Nihilistic Vices Communique 2. 1980
4> Acts of Defiance 5. 1983

2


futility and frustrati
this cartoon was stolen from a situationist rant by Nick Brandt, called "FURTHER DIALECTICAL ADVENTURES INTO THE (UN)KNOWN" which takes up an entire issue of a
Camden High St, NW1. Its highly reccomended. Tony D,
YOU'VE BEEN DOING SUCH A GOOD JOB, WE'VE DECIDED TO PROMOTE YOU.
WE BELIEVE IN WOMEN'S LIB YOU KNOW!
YES, BOSS
OUR MOVEMENT IS SO STRONG THAT THEY HAVE TO RECOGNIZE US. I'VE BEEN PROMOTED TO MANAGER
BULLSHIT! THE ONLY EQUALITY YOU'LL ACHIEVE IS EQUALITY IN BOREDOM!
MY COMRADES AND I WANT TO GET RID OF ALL BOSSES!
BOSS, SHE DOESN'T UNDERSTAND HOW NICELY YOU EXPLOIT US
WHY ARE YOU AGAINST US, DO YOU WANT TO BE TREATED AS A SEX OBJECT?
NO, BUT TO DISCOVER THAT YOU ARE AN OBJECT DOESN'T MEAN YOU HAVE TO REMAIN ONE. I DON'T WANT TO REFORM CAPITALISM, I WANT TO CHANGE LIFE...

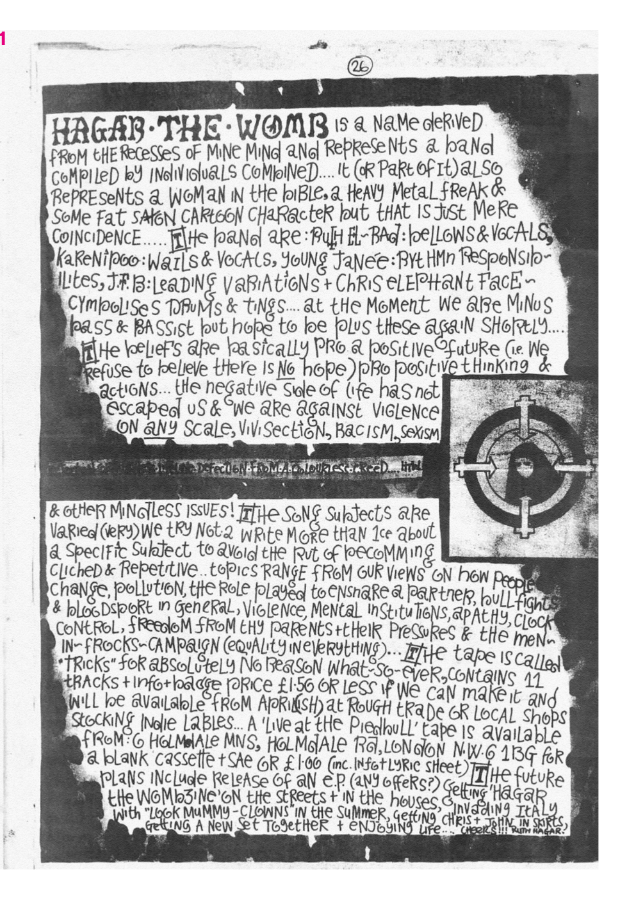
3

The Gentle Art of Conversation
OOPS! YOUR REGGAE L.P.'S COME APART!
K-R-AK!
WENT TO SEE THE 'TITS' LAS' NIGHT...
YEAH?
PESSIMISTIC PUSBOILS
SHIT STIRS
PRICKS
GOOSE STEP
MUST WATCH 'HOLOCAUST' TONIGHT...
...OR 'ROOTS'
LET'S GET OUT OF HERE, LEROY!
THIS LEAD SINGER PULLED OUT A GUN, SEE...?
YEAH?
CRAP Factor
PIK!
PRICKS
WRECK!
BOOT!
MUST KILL A PAKI!
RAGE
...AN' 'E SHOT THE DRUMMER'S BALLS OFF!
YEAH?
CRAP + the ARSEHOLES
PRICKS
THEN 'E SHOT THE AUDIENCE!
YEAH?
RAGE!
PUNKS! NEXT TO PAKIS AND COONS - I HATE PUNKS!
...GULP! THERE'S SOME SKIN'EADS COMIN' THIS WAY!
YEAH?
THE PENSIONERS
PIF! PAK! POK! TEAR!
BEAT! STAB!
R-R-RIP! FRACTURE!
BOP KNIFE! GOUGE! SMAK!
BLAT! BLOP! KILL! BREAK!
DISLOCATED HEAD
THROB!
TINKLE!
BLEED!
...I THINK THEY JUST KICKED OUR 'EADS IN!
NOW FOR SOME COONS...
YEAH?
THROB!
MULTIPLE STAB WOUNDS
PRATS
Sylfester
PRICKS
SMALL WANKER RECORDS
© 1980 JONNY CRETIN

4

'ideal'
are
ally
they
or
ege
THIS IS WHAT A SHEET LOOK'S LIKE BEFORE IT HAS BEEN WASHED TO A BIOLOGICAL BLUE WHITENESS.....
THIS IS A SCIENTIST AFTER HE HAS DISCOVERED HOW TO WASH SHEETS TO A BIOLOGICAL BLUE WHITENESS..
THIS IS WHAT A RABBIT LOOKS LIKE AFTER IT HAS HELPED The Scientist Discover how to wash Sheets to A BIOLOGICAL BLUE Whiteness...
NOW LOOK AT THE SHEET!!

1


(26)

HAGAR·THE·WOMB is a name derived from the recesses of mine mind and represents a band compiled by individuals combined.... it (or part of it) also represents a woman in the bible, a heavy metal freak & some fat saxon cartoon character but that is just mere coincidence..... The band are: Ruth El-Bad: bellows & vocals, Karenipoo: wails & vocals, Young Janee: rythmn responsib-ilites, J.F.B: leading variations + Chris elephant face - cymbolises drums & tings.... at the moment we are minus bass & bassist but hope to be plus these again shortly.... The belief's are basically pro a positive future (i.e. we refuse to believe there is NO hope) pro positive thinking & actions... the negative side of life has not escaped us & we are against violence on any scale, vivisection, racism, sexism

DEFECTION·FROM·A·COLOURLESS·CREED....

& other mindless issues! The song subjects are varied (very) we try not 2 write more than 1ce about a specific subject to avoid the rut of becomming cliched & repetitive.. topics range from our views on how people change, pollution, the role played to ensnare a partner, bull fights & bloodsport in general, violence, mental institutions, apathy, clock control, freedom from thy parents + their pressures & the men-in-frocks-campaign (equality in everything)... The tape is called "Tricks" for absolutely no reason what-so-ever, contains 11 tracks + info + badge price £1·50 or less if we can make it and will be available from April(ish) at Rough Trade or local shops stocking indie lables... A 'Live at the Piedbull' tape is available from: 6 Holmdale Mns, Holmdale Rd, London N.W.6 1BG for a blank cassette + SAE or £1·00 (inc. info + lyric sheet) The future plans include release of an e.p. (any offers?) getting 'Hagar the Wombzine' on the streets + in the houses, invading Italy with "Look Mummy - Clowns" in the summer, getting Chris + John in skirts, getting a new set together + enjoying life.... Cheers!!! Ruth Hagar.

2

THE FRIGHTENED STATE.

PART ONE IN A SERIES OF UNDILUTED PROPAGANDA.

THE POLICE ARE SCARED. MAGGIE THATCHER IS SCARED. ANYONE THAT SUPPORTS THE SYSTEM IS SCARED. THEY ARE SCARED OF US.

IF THE GOVT. SEE A POTENTIAL THREAT TO THE STATE THEY IDENTIFY IT, ANALYSE IT & DESTROY IT. THIS IS WHY THEY ARE SCARED.

THERE ARE A LARGE AMOUNT OF PEOPLE WHO OPPOSE THE SYSTEM/STATE/GOVT. ETC..

THEY/WE ARE GROWING.

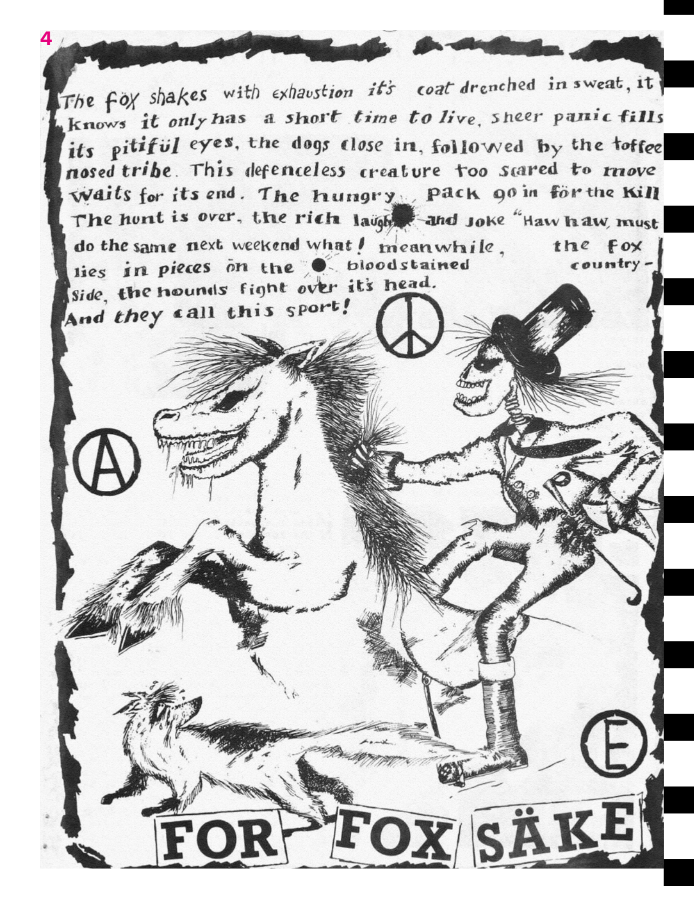
WE ARE UN-IDENTIFIABLE. THE POLICE CAN'T IDENTIFY US. FROM TIME TO TIME THEY MAKE A STAB IN THE DARK:- "ARREST THAT ANARCHIST/PUNK/HIPPY/COMMUNIST/DRUG ABUSER/WIERDO." WHEN THEIR RIGHT THEY MAKE THE MOST OF IT. WHEN THEIR WRONG IT CONFUSES THEM, IMAGINE:- THEY SEE A PUNK ROCKER WITH A BIG Ⓐ ON HIS BACK. THEY ARREST HIM ON SOME ABSURD CHARGE. THEY QUESTION HIM ON SOME CRIME LINKED WITH ANARCHY. HE KNOWS NOTHING ABOUT ANARCHY. THAT'S WHY THEY ARE CONFUSED.

FROM COMMUNIQUÉ 9.

THE AB. IS THE MAN OR WOMAN SITTING NEXT TO YOU. THEY HAVE GUNS IN THEIR POCKETS AND ANGER IN THEIR MINDS.

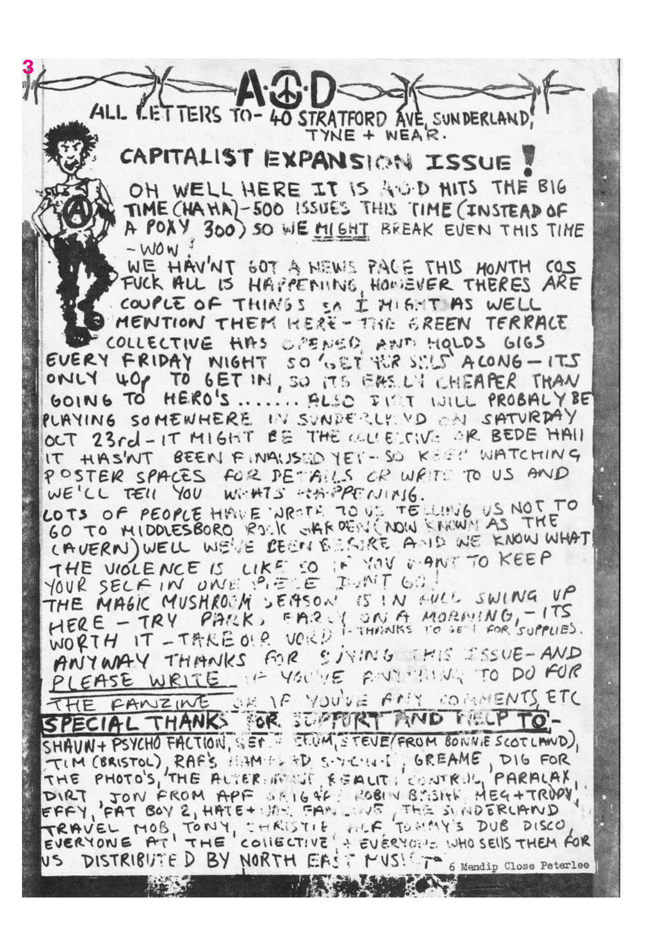
1> Acts of Defiance 6. 1983
2> Nihilistic Vices Communique 2. 1980
3> Acts of Defiance 4. 1982
4> Acts of Defiance 6. 1983

4



The fox shakes with exhaustion it's coat drenched in sweat, it knows it only has a short time to live, sheer panic fills its pitiful eyes, the dogs close in, followed by the toffee nosed tribe. This defenceless creature too scared to move waits for its end. The hungry pack go in for the kill The hunt is over, the rich laugh and joke "Haw haw, must do the same next weekend what! meanwhile, the fox lies in pieces on the bloodstained country-side, the hounds fight over it's head.
And they call this sport!

3



A.O.D

ALL LETTERS TO- 40 STRATFORD AVE, SUNDERLAND, TYNE + WEAR.

CAPITALIST EXPANSION ISSUE!

OH WELL HERE IT IS A.O.D HITS THE BIG TIME (HA HA) - 500 ISSUES THIS TIME (INSTEAD OF A POXY 300) SO WE MIGHT BREAK EVEN THIS TIME - WOW!

WE HAV'NT GOT A NEWS PAGE THIS MONTH COS FUCK ALL IS HAPPENING, HOWEVER THERES ARE COUPLE OF THINGS SO I MIGHT AS WELL MENTION THEM HERE - THE GREEN TERRACE COLLECTIVE HAS OPENED AND HOLDS GIGS EVERY FRIDAY NIGHT SO 'GET YER SELS' ALONG - ITS ONLY 40p TO GET IN, SO ITS EASILY CHEAPER THAN GOING TO HERO'S .... ALSO [illegible] WILL PROBALY BE PLAYING SOMEWHERE IN SUNDERLAND ON SATURDAY OCT 23rd - IT MIGHT BE THE COLLECTIVE OR BEDE HALL IT HAS'NT BEEN FINALISED YET - SO KEEP WATCHING POSTER SPACES FOR DETAILS OR WRITE TO US AND WE'LL TELL YOU WHATS HAPPENING.

LOTS OF PEOPLE HAVE WROTE TO US TELLING US NOT TO GO TO MIDDLESBORO ROCK GARDEN (NOW KNOWN AS THE CAVERN) WELL WE'VE BEEN BEFORE AND WE KNOW WHAT THE VIOLENCE IS LIKE SO IF YOU WANT TO KEEP YOUR SELF IN ONE PIECE DON'T GO!

THE MAGIC MUSHROOM SEASON IS IN FULL SWING UP HERE - TRY PARK, EARLY ON A MORNING, - ITS WORTH IT - TAKE OUR WORD (- THANKS TO [illegible] FOR SUPPLIES.

ANYWAY THANKS FOR BUYING THIS ISSUE - AND PLEASE WRITE IF YOU'VE ANYTHING TO DO FOR THE FANZINE OR IF YOU'VE ANY COMMENTS ETC

SPECIAL THANKS FOR SUPPORT AND HELP TO - SHAUN + PSYCHO FACTION, [illegible], STEVE (FROM BONNIE SCOTLAND), TIM (BRISTOL), RAF'S [illegible], GREAME, DIG FOR THE PHOTO'S, THE ALTERNATIVE REALITY CONTROL, PARALAX, DIRT, JON FROM APF BRIGADE, ROBIN [illegible], MEG + TRUDY, EFFY, FAT BOY 2, HATE + [illegible] FANZINE, THE SUNDERLAND TRAVEL MOB, TONY, CHRISTIE, ALF, TOMMY'S DUB DISCO, EVERYONE AT THE COLLECTIVE + EVERYONE WHO SELLS THEM FOR US DISTRIBUTED BY NORTH EAST MUSIC

6 Mendip Close Peterlee

на след. странице:
1> Enigma 3. 1981
2> Enigma 4. 1982

ENIGMA new address,
67 MAIN ROAD,
LONGFIELD,
DARTFORD,
KENT DA3 7PQ

BYE FOR NOW
FOD, ROB, OSKOR ....

WHAT RIGHT HAVE THEY?
WHAT RIGHTS HAVE WE?

ONLY A FOOL WANTS RULE!

DESTROY SOMETHING CREATED. TO CREAT SOMETHING DESTRUCTIVE
OSKOR

If Democracy is the freedom to choose Then to choose freedom is ANARCHY

DONT LOOK UP TO THOSE BASTARDS WHO LOOK DOWN ON YOU!

We regret to inform you that OSKOR has given up.

P.S. DID YOU KNOW - ROB ACTUALLY KNOWS THE SUB-HUMANS !!!!! GOSH
P.P.S AND THAT WE LEFT FODS ARTICLE AT HOME. HA! HA! HA!

ANOTHER DAY THROWAWAY - TODAY

THE PERFECT LOOK into a mirror

SUCH a nice smile
ALL toge-ther SMILE
staring at your own P-E-R-F-E-C-T-I-O-N
her image is perfection they
such a nice boy
all commented "the life and soul of the PARTY"
an uncanny knowing underneath his SM-I-LE
was a very REAL dark interior, a seething mind, they will never know how I feel
they can never know
fearing out your thoughts trapped inside trying to get out, hear all, see all, SAY NOTHING
they all under-estimated this smiling
which is quite funny he thought
ALL CHANGE

All together now SMILE!

we had MEALS at odd times (poem for young lovers)
CRASHbang
smash Broken bottle
DID SLASHED HUMAN
QUIT WRISTS sacrifice
I've had enough of

Agony Emotional
the SILENT Screams
TALKings over you FEEL LIKE a FIST
the SOBBING telltale tears I WANT to POSESS
ME it was something that I said
screams moan alone another day

its called RELATIONSHIT
GOOD MORNING give take give take
She loves he hates radio PLAYS all day "suspicious" minds
You've only been with ME
23 out of 24 hours BODY
Restriction together forever
happy? TRAPPED clutching at each other. FIN

SCARECROW
ODE 82

1

LOCAL LIFE YES THERE IS SOME | WELL THERE WAS

WELL for a few weeks it looked to be a bit more life round thi

Lion and Terminus doing regular punk gigs. But the Red

punk gigs/because ...

2

their guitarist RAT at a Flux gig

3

with fanzines are always much

[redacted] rather than massage

4

TRUE LOVE! (ZT)

Remember when you entered your teens and started to become obsessed with the 'opposite sex'. Remember finding daddy's 'naughty books' under his bed or on top of the wardrobe. Flicking through the pages you recieve the image of a 'real woman' without clothes on. When you hit the streets you dont see the personality of a woman you see u under her clothes and you think to your self 'i bet she's a good fuck'. You read on through the magazine, the spunk splattered leaves tearing slightly as you eagerly turn the page, youre limited mind is soon excited and you rush off to the loo to jerk off over 'those scrubbers'.

5

You'd be surprised just how wide an audience we do get though.

What about moving away from the purely musical side of things.

Yes we'd like to, then we can put ideas across on paper etc. Its difficult to know just how to do it. Most of us live together now andpeople can come around and see how we put our ideas into practise. With what were doing now, the good thing is that in music, youve got a captive audience, so we can provide entertainment but with some thing behind it. Thanks very much to Flux for giving up their time, and also to Micheal.S. and Charlie/Rich for helping to do the interview.

Instead of just answering our final 'Have you anything else?' question, Flux (Derek I think) took the trouble to give us the following statement:-

6

DO-DO (ZT)

I CAN'T REALLY SAY I'M AN ANARCHIST ALTHOUGH I'D LIKE TO, BECAUSE I DON'T* CONSIDER WHAT I DO AT THE MOMENT AS ANARCHISTIC EXEPT FOR THIS ZINE MAYBE I THINK I'M MORE OF A NIHILIST BUT I'M NOT TRYING TO CONFUSE YER COS REALLY we all want more or less the same? SO REALLY WE SHOULD STICK TOGEVVER AND THEN WE MIGHT POSE A THREAT, "UNITED WE STAND, DIVIDED WE FALL" AT THE MOMENT I CONSIDER THE BIGGEST THREAT TO YOUTH AND THE RELATIVE "FREEDOM" WE HAVE NOW APART FROM THE PIGS HAS TO BE MAGGOTT SNATCHER. I WON'T BORE YOU WITH HER CRITISIMS, TAX, WAR, PENEL SYSTEM, ETC. COS IT AIN'T WOT PUNKS ABOUT? BOLLOCKS TO THE THATCHER MOB. SHE HAS AS MUCH RIGHT TO HER OPINION AS WE DO BUT SHE AND HER CRONIES HAVE FUCK ALL RIGHT TO ORDER US ABOUT. BUT THEY DO. AND A LOT OF PEOPLE ACCEPT IT* ACCEPT TAX, ACCEPT STRICTER AND HARSHER LAW AND ORDER WELL I WON'T IT'S A LOAD OF BOLLOCKS. ME JUST SAYING THIS AIN'T GONNA CHANGE NOTHING BUT IF YOU IGNORE THE PUTRID BULLSHIT ORDER AND DO IT YOUR WAY YOU MIGHT NOT NEED TO CHANGE A WHOLE SYSTEM, JUST YOURS?.......and just cos i ain't in the subs don't mean you gotta ignore me. but you aint gotta lisen ITS-UP TO YOU SEE YOU MAKE YOUR OWN MINDS UP LET NO ONE CALL HIMSELF MASTER

(margin note: and not obeying every whim of the poxy detrimental government cunts.)

* DUE TO THE THREAT FROM THE POLICE FORCE

YOU DID YOUR WORST, AND YOU WEREN'T ABLE TO STOP ME!

DIDUS INEPTUS. DO-DO, (UP YOURS)

7

M.V.D. .... Ministerstvo Vnutrennykh Del....(Re fuse44UUUOOKK@@@@@@@@@@@@@@@@@@@@@@@@@@@@@@@@@@@

B.U....O.K...Do 2 want

Ⓐnarchy in the U.K, no, Ⓐnarchy in the WORLD

Ⓐ O.K.?

when American psychologists discovered that bass sounds encouraged drinking, boxes were fitted with bass enhancers which the site owner could turn up at will. These have long ago been banished, but the juke box's function as an encourager of consumption has, if anything, become more prominent.

councillors. Just as the juke box creates atmosphere in a pub, so it mustn't alienate customers. Thus the Sex Pistols

8

write to- 40 STRATFORD AVE, SUNDERLAND TYNE&WEAR,

dont forget about the tape label send them to-

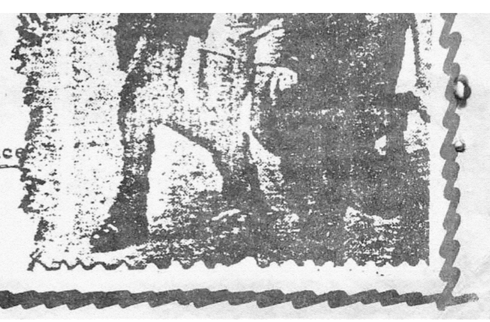
MICK, 8 WADSLEY SQ, SUNDERLAND, TYNE&WEAR, SR2 7UT

And if anyone wants to send poor old Russ a letter (HE) he can be found sometimes at [redacted]

[redacted], Flat 2, 1 Park Place West, Hendon, Sunderland. TYNE + WEAR

DONT KNOW WHEN A.O.D 6 SHOULD BE OUT .... WHAT DO YOU THINK - write + tell us!

WOUNDED Falklands heroes are to be left out of big victory parade.



9

her about!

WHAT DID YOU THINK OF TONIGHTS GIG? (NORTH EAST)

MICK)-Fucking brilliant, its really good up here cos everyones so friendly, in London the original Meteors fans dont want other people getting into us and dancing and thats fucking

10

Mark still living in Chesterfield.

HOW DO FEEL ABOUT BEING AUTOMATICALLY ASSOCIATED WITH CRASS ETC? LIKE PEOPLE ALWAYS CLASSIFY YOU WITH THEM

Anyone who thinks that hasn't seen us live. We've got no objections to Crass but we aren't them, People who've come to see us live have found that out. We dont try and be like anyone else.

11

R THE MESSAGE. GOOD. I USED TO T

S THE MOST [redacted] [redacted] ON S

EAVES YOU STUNNED, AND SHE JUST more so.

HOTO OF EVE AT THE MOONLIGHT. WO

12

and zooms off into the night at 100 m.p.h.?

when old people eat they make a worse noise than an elephant having a, orgasm. yeerch.

WINDY CUDDLES

You arrive at the party, you can hear the music playing, and the people laughing. Then you walk into the room and . . . silence! Everyone is just standing there staring at you, and you don't know anyone. You're feeling terribly shy and embarrassed when all of a sudden . . .

a. the guy with the nice grin who always used to wink at you in the third year at school dashes over and says he's been dying to see you again for years. You both sit down to have a cosy chat about the old days and all those awful people just seem to melt away.

b. the most handsome man in the room comes up and seizes you by the hand, gazes into your eyes and murmurs: 'Are you from Paradise?' Then the music begins to play, and you start to do a slow, romantic waltz. SIIIICK

c. the tallest, darkest, spookiest-looking guy you've ever seen

13

PAGE 6

Daily Mail COMMENT

Society must look to its defences

THE Tories are hammering away at the issue of law and order. And most citizens respect them for it.

Aggression — criminal, random, political — is on the increase in Britain, as it is in most other Western nations.

The majority of men and women alive today have never before experienced so much violence and vandalism.

Politicians, who affect not to care about this or seek to shrug it off as some grim Act of God beyond human comprehension and human control, do not deserve to be entrusted with public office.

For the prime duties of government, any government, must still be to protect the State from its enemies and to preserve the internal peace and stability of the realm.

Nothing matters more.

A nation that takes for granted these duties and those who perform them—the Armed Forces and the police—is a nation inviting the mugger, the thug and the subversive to make himself at home.

We may argue over the complex causes of the rise in crime. We may debate the most appropriate punishment for those caught and convicted.

But one overriding imperative, we would h a v e thought, is beyond doubt and beyond parsimony :

Britain must h a v e more police. Better trained police. Better paid police, with a higher morale.

Society must look to its defences.

That is what the Tories have pledged themselves to do. And if that is what is meant by taking a tough line on law and order, then the tougher the better for Britain and for the Tories.

Mrs Thatcher and her team have committed themselves to give priority to real improvements in pay for both the police and for the Armed Forces. This commitment, so merited and so fundamental to the nation's well-being, cannot but be a costly one.

The Tories must, as they sharpen their policies for the General Election, put a price tag on this central plank in their platform and explain just how they propose that it is going to be financed.

It is not enough for the Tories to earn electoral appeal as the party of law and order. They must also carry authority.

14

FIRSTLY, I LIKE TO SAY.. BLAR, BLAR, BLAR,

HELLO,THIS IS C.H. No. 3,IF YOU DON'T LIKE IT,BURN IT.FIRST,SORRY ABOUT THE COST OF No. 2 (3op) BUT I' DIDN'T WORK OUT THE COST TILL I'D DONE A LOAD OF PRINTING AND STOOD TO MAKE A £10 LOSS AT THE ORIGONAL PRICE.I GOT A £2 LOSS* ENOUGH TO [illegible] ME UP FARES TO THE PRINT SHOP. ANYWAY,ENOUGH OF ACCOUNTS....i hope to be able TO START PRINTING PICX FROM GIGS AS I GOT A CAMERA NOW.I DON'T SEE WHY SO MANY FANZINES HAVE TO DO STUFF ON BIG BLANDS 'COS IT AIN'T THE POINT.THEY USE ROCK COMIKS LIKE SOUNDS N.M.E. M.M. ETC. SO THEY CAN GET REVIEWED BY ARSE-LIKING SCAB HEADS LIKE BUSHELL?AND SUCH LIKE?WHO TURN MY GUTS OVER,HE MAKES ME

15

the Ants a week after I joined", Matthew) and had constant arguements, but Andy? Tres Strange non?

(At this point that I thought of doing an article on the split — but then Matthew went back, and also the album came out..)

WHAT ACTUALLY HAPPENED

Two days after the Electric Ballroom gigs in late October, Adam told Matthew and Andy (who'd been planning to leave anyway) he'd had enough and it was time for a change, and sacked them (or they left depending on who's telling the story).

They both agreed anyway that it was time to do something new, and immediately started to form a band with the intention of recording a single and playing

Then
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says h
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сочетание ручного и печатного

1

OK. DEAD KENNEDY'S FROM CALIFORNIA:
CREATIVE, POSITIVE, + GOOD, RAW, MUZIK?

1. HOW LONG HAVE YOU BEEN TOGETHER?

BIAFRA: "WE PLAYED OUR FIRST GIG ON JULY 19, 1978, we'd been playing together a week at the time.

2. "WHAT DO YOU SING/COMPLAIN ABOUT?"

EAST BAY RAY: "PEOPLE AND THINGS ON THE FRINGES WHERE THE CREATIVITY IS"

BIAFRA: "hollow american life styles and the nightmares they create, the decline and fall of the american dream/empire, and the pleasures of helping to destroy it.

3. DO YOU LIKE LIVING IN THE U.S.?

BIAFRA: "NOT ENOUGH TO KISS UNCLE SAMS ASS and waste our time doing boring jobs, but enough to stick around and help attack the american work ethic there are lots of other countries where punk bands couldn't play, for lack of money and/or for fear of being rounded up and shot.

E.B. RAY: " it would be nice if there were no stupid people here, or any where else for that matter,

4. "WHAT ARE THE POLICE FORCE LIKE IN YOUR COUNTRY?" (U.S.)

BIAFRA: the Police carry guns and look for any excuse to use them, They generally wear black. and, walk around like school bullies. They dont say "Hello". They Just sit in there cars and watch you from inside. They now use "Hollow POINT" bullets, that mash flat on impact and shred the inside's of People's bodies, instead of Just putting holes in them. Garanteed to kill in other words".

E.B. RAY: "Police vary from city to city, Philly (philadelphia) Chicago 96 Detroit + L.A. (Los Angeles) are the worst. generally they are insecure people who feel bigger because they have a gun."

5. does much happen near you? gigs etc.?

E.B. RAY: "Some times, mostly chaos, but some times a new comer Jerk appears and gets too violent, and beats up people, maybe he's a revolutionary."

BIAFRA: "the Police often raid punk clubs and close them down, they cite fire code violations, underage drinking (you gotta be 21 for Alchohol) noise violations or some other handy excuse."

6. WHAT WOULD YOU LIKE TO HAPPEN IN THE WAY OF POLITICS ETC.?

BIAFRA: "the western world work ethic should be completely destroyed. the School system should be ripped apart and rebuilt from Scratch. kids should be able to fire their teachers. All cops should be required to run for re-election, voted on by the neighbour hoods they patrol. right now we're mainly biting our nails, wondering if we'll get draughted — we aren't looking forward to getting our Balls blown of for the glory of Afganistan and OPEC. (well said, what?) (me) CONT. →

"CARTER POWER will soon go Away, I will be führer oneday"

1-2> Cobalt Hate 3. 1980

Someone else's opinions: (for a change)

OK. HONEY BANE/DONNA KEBAB INTERVIEW.....

ME:
who are you angry with, and why is it like that?

donna: THE PEOPLE I USED TO BE ANGRY WITHWERE THE AUTHORITIES ie/SOCIAL SERVICES, THE PEOPLEWHO WORK IN AND RUN INSTITUTIONS.

THE REASON BEING THAT they TAKE ADVANTAGE OF THEIR POSTION, BY BEHAVING LIKE A POLICE FORCE, AND NOT HELPING YOU IN ANYWAY, LIKE THEY SHOULD BE DOING.

ME: WHAT ARE THE PEOPLE LIKE WHO RUN THESE PLACES?

DONNA: THE PEOPLE WHO RUN THESE INSTITIONS, ALSO, TAKE ADVANTAGE OF THEIR POSITION, THEIR MEANT TO HELP AND ENCOURAGE YOUNG PEOPLE BUT MOST STAFF MISTREAT, ABUSE, AND TAKE THE PISS OUT OF THE KIDS IN THEIR CARE, THEY THEN EXPECT THE KIDS TO RESPOND BY BEHAVING PROPERLY AND SHOWING RESPECT SO THE STAFFS WORK USUALY ENDS UP MORE DETRIMENTAL THAN ENY THING ELSE ESPECIALY TO THE KIDS WHO ARE NAIEVE AND CONFUSED ANYWAY.

me: WHO D YOU BLAME FOR WHAT YOU'VE BEEN THROUGH.

donna:
I DON'T BLAME ANYBODY FOR WHAT I'VE BEEN THROUGH, IF ANYTHING IT WAS A MISTAKE CAUSED BY ALL PARTIES CONCERNED.ie/PARENTS, MYSELF, SO CALLED FREINDS, AD AUTHORITIES.

ME: WHAT KIND OF PEOPLE DO you LIKE??

DONNA: I LIKE ALL KINDS OF PEOPLE, OBVIOUSLY I IDENTIFY WITH PEOPLE IN BANDS MORE BUT I HAVE NO FAVOURITISM.

ME: DO YOU DO GIRL GUIDES, OR GLUE, DOPE ETC?

DONNA: I FOUND YOUR NEXT QUESTION AN AMUSING, JOKE, I DON'T DO GIRL GUIDES, OR GLUE, I DO SOME DRUGS BUT WHAT DRUGS IS MY BUISNESS, I DON'T INTEND TO MAKE A THING OUT OF IT.

ME: DO YOU HAVE ANY FEARS?

DONNA: THE ONLY THING I FEAR IS FEAR ITSELF. I DON'T HAVE MUCH OF THAT THESE DAYS. I FIND THE IDEA OF ME EVENTUALY DIEING RATHER SCARRY. AND I DON'T LIKE WASPS OR BEES.

ME: WHAT PISSES YOU OFF?

Donna: I GET PISSED OFF WITH PEOPLE WHO CALL THEM SELVES PUNKS WHEN THEY'VE ONLY JUST GOT IN TO IT. TO ME THOSE SORT OF PEOPLE ARE POSEURS. THE PEOPLE WHO WERE PUNKS WHEN IT STARTED ARE GOOD. THOSE PEOPLE I EXCEPT I GET PISSED OFF WITH PEOPLE SAYING WHAT A GREAT PLACE THE EAST END IS. ITS NOT A GREAT PLACE, THE SOONER I'M OUT OF THERE THE BETTER.

ME: DO YOU STILL DO THE MICROBES?

DONNA: YOUR NEXT QUESTION WAS PATHETIC, YES MICROBES HAVE BEEN GIGGING AD AND YES, WITH MUSIC. (donna sent me some dates for gigs but theyve all happened the day i gotthe interview they were playing the venue but it was £3 thanks to promoters greed so i never went.)

Donna: I WONT BOTHER TO ANSER YOUR NEXT QUESTION ITS MUCH TOO STUPID.

I NEVER GOT THE 30p FOR PHOTO BOOTH SO NO PHOTO'S. AND I WOULD LIKE TO KNOW WHAT THE KIT KAT CUTTING S WERE ABOUT. ???

GOODBYE. YOURS

Honey Bane — forged

AKA. DONNA.

the questions are not exactly those I asked, but I never got them back from her so these are as near as I can guess.

Sorry

but not too much.

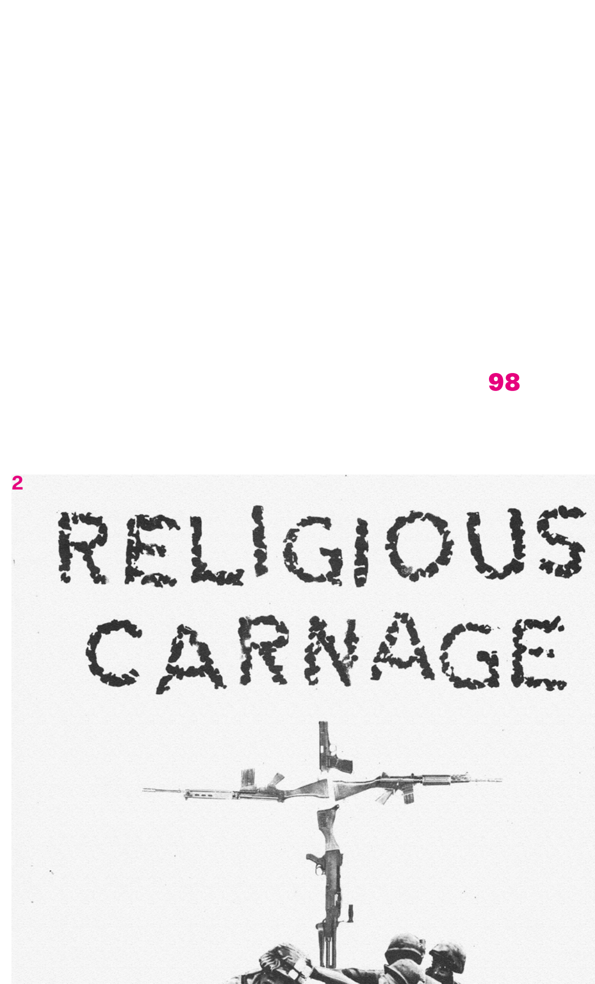
CAN U.B.U.

NO MORE THAN 65p

1

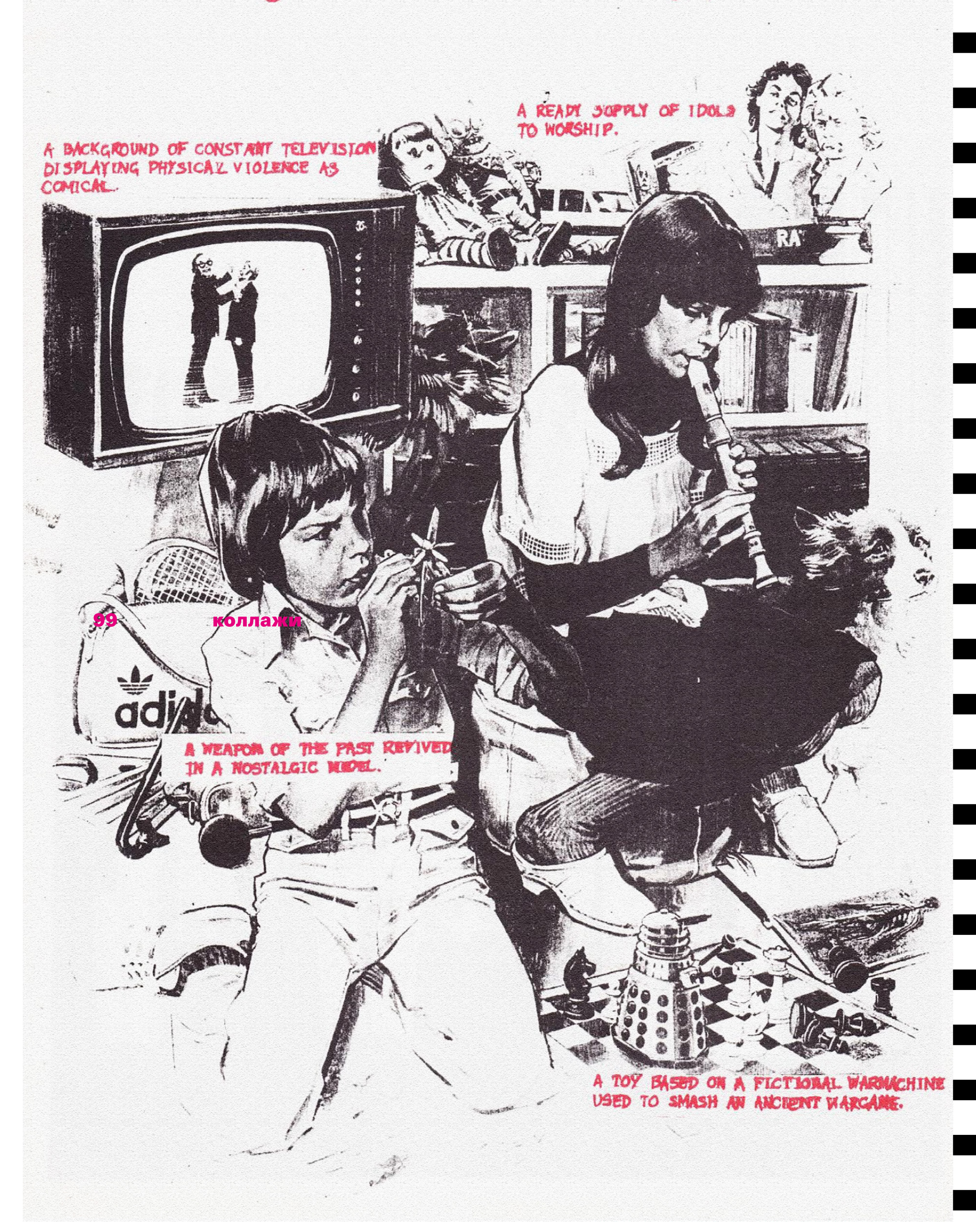


2



1-3> Toxic Graffiti 5. 1980

Forming the stereotype. . .



1



2

On attacks on the old, Mr Kelland said: 'On occasions when arrests have been made, it has been predominantly young people who have been the persons carrying out the robberies on the elderly.'

BOLLOCKS, KELLAND, (LAWSTATISTICS MAN), WHAT ABOUT THE 245 PEOPLE WHO DIED IN POLICE HANDS IN THE LAST 10 years, PLUS THE seven SHOT BY LAW, PULS THE IRELAND DEATH, PLUS PEACH, KELLY AND TOWERS, YOU HAVE THE CHEEK TO BLAME THE YOUNG FOR THE VIOLENT SOCIETY YOU AND THE EXPLOITERS MADE? MAYBE YOU CAN LOOK AT POLICE HOMICIDE WHEN YOU'VE DONE WITH POLICE CORRUPTION...MVD...

It's you They seek, THE Rhodesia CLIQuE'

Daily Mail, Friday, February 29, 1980

Constable [redacted] 18 years in the Metropolitan Police, is one of the 568 volunteer British policemen who are supervising the Rhodesian elections.

He is more usually a criminal intelligence officer stationed at Chelsea. Currently, sleeves rolled up in the heat and helmet jammed firmly in place, he is ensuring fair play at a polling station in a derelict evangelical mission at Kapfundi, north-west Rhodesia.

'It's a far cry from the King's Road,' he said.

A POLICE "MOLE" SAID THAT A MYSTERIOUS "RHODESIA CLIQUE" HAD ENABLED THE KILLERS OF BLAIRE PEACH TO EVADE JUSTICE & THE SAID CLIQE' ARE POPURTED TO HAVE GIVEN SUPPORT TO OTHER POLICE CRIMES, FOR DETAILS SEE "BLACK FLAG" JANUARY 1980 (19 OCT), SEE PAGE OF T.G.

rhodisia cliqe' it's you they seek/facist clique'/sickly death reek/ got they're millitary training in far off lands/ to protect the riches million grands/club the countrys dissidents dead/smash they're brains out with a cosh of lead/help fellow LAW exploit the poor/smash in those who ask for more/nice beat bobby is just a myth/they're subbordinates to the systems piss/ they'll incite you to violence, make you fight/to make they're oppression seem good and right/to a propganderized public who just not know/all they see is law & order grow/rhodisia clique' the're eyes oblique'/ thick robotic murderers for a rich informed elite/idiot fucking thugs they're function is effete'/computer info on you to stir the aggro/they've the cheek to call us violent/ the states fuckin' hired lackeys are just fucking blind/ malevolent..................m.v.d...... ....

(A)

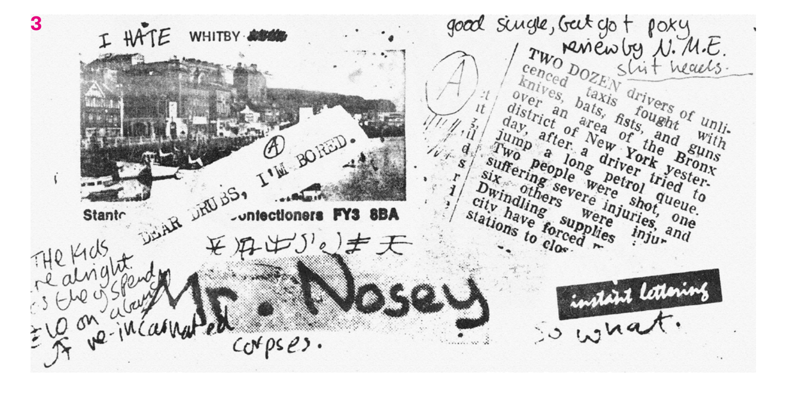
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ANARCHY & PEACE

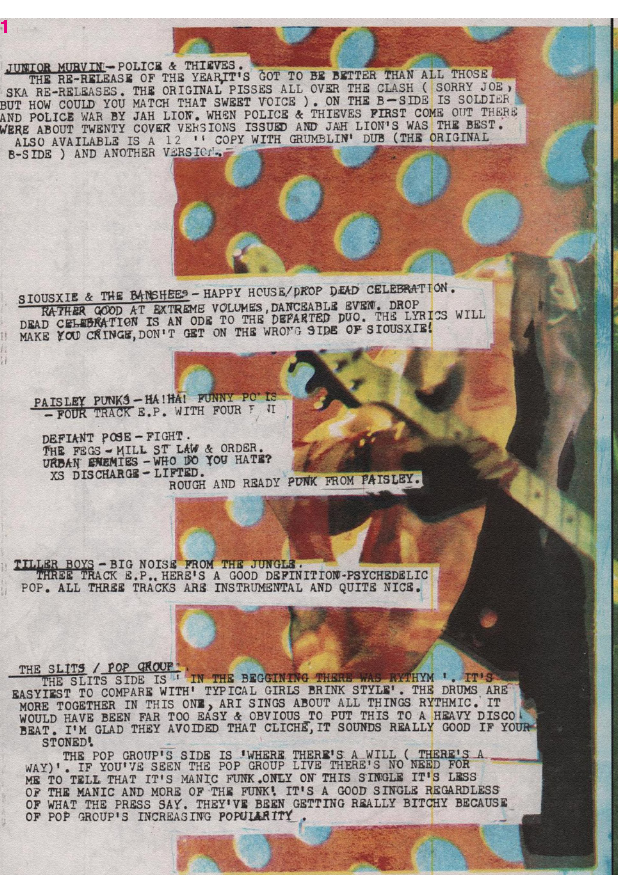
3





1-2> Toxic Graffiti 5. 1980
3> Cobalt Hate 1. 1979
4> Toxic Graffiti 5. 1980

1



JUNIOR MURVIN — POLICE & THIEVES.
THE RE-RELEASE OF THE YEAR,IT'S GOT TO BE BETTER THAN ALL THOSE SKA RE-RELEASES. THE ORIGINAL PISSES ALL OVER THE CLASH (SORRY JOE , BUT HOW COULD YOU MATCH THAT SWEET VOICE). ON THE B—SIDE IS SOLDIER AND POLICE WAR BY JAH LION. WHEN POLICE & THIEVES FIRST COME OUT THERE WERE ABOUT TWENTY COVER VERSIONS ISSUED AND JAH LION'S WAS THE BEST. ALSO AVAILABLE IS A 12 '' COPY WITH GRUMBLIN' DUB (THE ORIGINAL B-SIDE) AND ANOTHER VERSION.

SIOUSXIE & THE BANSHEES — HAPPY HOUSE/DROP DEAD CELEBRATION.
RATHER GOOD AT EXTREME VOLUMES,DANCEABLE EVEN. DROP DEAD CELEBRATION IS AN ODE TO THE DEPARTED DUO. THE LYRICS WILL MAKE YOU CRINGE,DON'T GET ON THE WRONG SIDE OF SIOUSXIE!

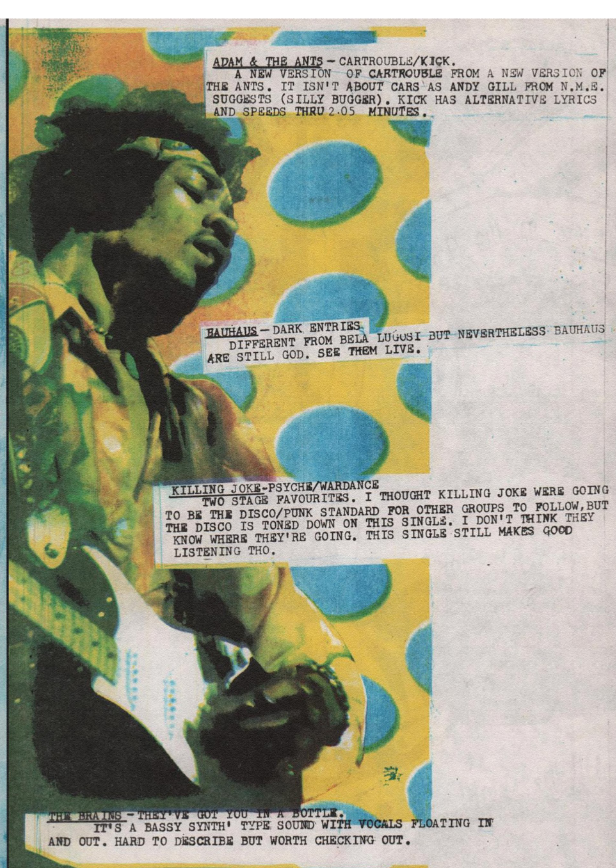
PAISLEY PUNKS — HA!HA! FUNNY PO'IS
— FOUR TRACK E.P. WITH FOUR F NI

DEFIANT POSE — FIGHT.
THE FEGS — MILL ST LAW & ORDER.
URBAN ENEMIES — WHO DO YOU HATE?
XS DISCHARGE — LIFTED.
ROUGH AND READY PUNK FROM PAISLEY.

TILLER BOYS — BIG NOISE FROM THE JUNGLE.
THREE TRACK E.P.. HERE'S A GOOD DEFINITION-PSYCHEDELIC POP. ALL THREE TRACKS ARE INSTRUMENTAL AND QUITE NICE.

THE SLITS / POP GROUP.
THE SLITS SIDE IS ' IN THE BEGGINING THERE WAS RYTHYM '. IT'S EASYIEST TO COMPARE WITH' TYPICAL GIRLS BRINK STYLE'. THE DRUMS ARE MORE TOGETHER IN THIS ONE, ARI SINGS ABOUT ALL THINGS RYTHMIC. IT WOULD HAVE BEEN FAR TOO EASY & OBVIOUS TO PUT THIS TO A HEAVY DISCO BEAT. I'M GLAD THEY AVOIDED THAT CLICHE,IT SOUNDS REALLY GOOD IF YOUR STONED!

THE POP GROUP'S SIDE IS 'WHERE THERE'S A WILL (THERE'S A WAY)'. IF YOU'VE SEEN THE POP GROUP LIVE THERE'S NO NEED FOR ME TO TELL THAT IT'S MANIC FUNK.ONLY ON THIS SINGLE IT'S LESS OF THE MANIC AND MORE OF THE FUNK! IT'S A GOOD SINGLE REGARDLESS OF WHAT THE PRESS SAY. THEY'VE BEEN GETTING REALLY BITCHY BECAUSE OF POP GROUP'S INCREASING POPULARITY .



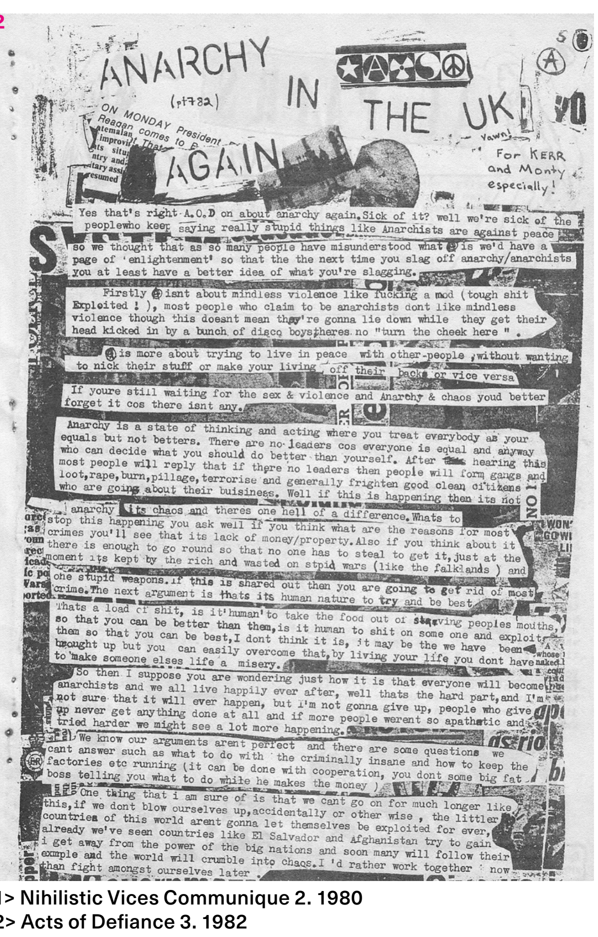
ADAM & THE ANTS — CARTROUBLE/KICK.
A NEW VERSION OF CARTROUBLE FROM A NEW VERSION OF THE ANTS. IT ISN'T ABOUT CARS AS ANDY GILL FROM N.M.E. SUGGESTS (SILLY BUGGER). KICK HAS ALTERNATIVE LYRICS AND SPEEDS THRU 2.05 MINUTES.

BAUHAUS — DARK ENTRIES.
DIFFERENT FROM BELA LUGOSI BUT NEVERTHELESS BAUHAUS ARE STILL GOD. SEE THEM LIVE.

KILLING JOKE-PSYCHE/WARDANCE
TWO STAGE FAVOURITES. I THOUGHT KILLING JOKE WERE GOING TO BE THE DISCO/PUNK STANDARD FOR OTHER GROUPS TO FOLLOW,BUT THE DISCO IS TONED DOWN ON THIS SINGLE. I DON'T THINK THEY KNOW WHERE THEY'RE GOING. THIS SINGLE STILL MAKES GOOD LISTENING THO.

THE BRAINS — THEY'VE GOT YOU IN A BOTTLE.
IT'S A BASSY SYNTH' TYPE SOUND WITH VOCALS FLOATING IN AND OUT. HARD TO DESCRIBE BUT WORTH CHECKING OUT.

2



ANARCHY (pt7 82) IN THE UK AGAIN

Yawn!

For KERR and Monty especially!

ON MONDAY President Reagan comes to B...

Yes that's right A.O.D on about anarchy again.Sick of it? well we're sick of the peoplewho keep saying really stupid things like Anarchists are against peace so we thought that as so many people have misunderstood what Ⓐ is we'd have a page of 'enlightenment' so that the the next time you slag off anarchy/anarchists you at least have a better idea of what you're slagging.

Firstly Ⓐ isnt about mindless violence like fucking a mod (tough shit Exploited !), most people who claim to be anarchists dont like mindless violence though this doesnt mean they're gonna lie down while they get their head kicked in by a bunch of disco boys,theres no "turn the cheek here" .

Ⓐ is more about trying to live in peace with other-people ,without wanting to nick their stuff or make your living off their backs or vice versa

If youre still waiting for the sex & violence and Anarchy & chaos youd better forget it cos there isnt any.

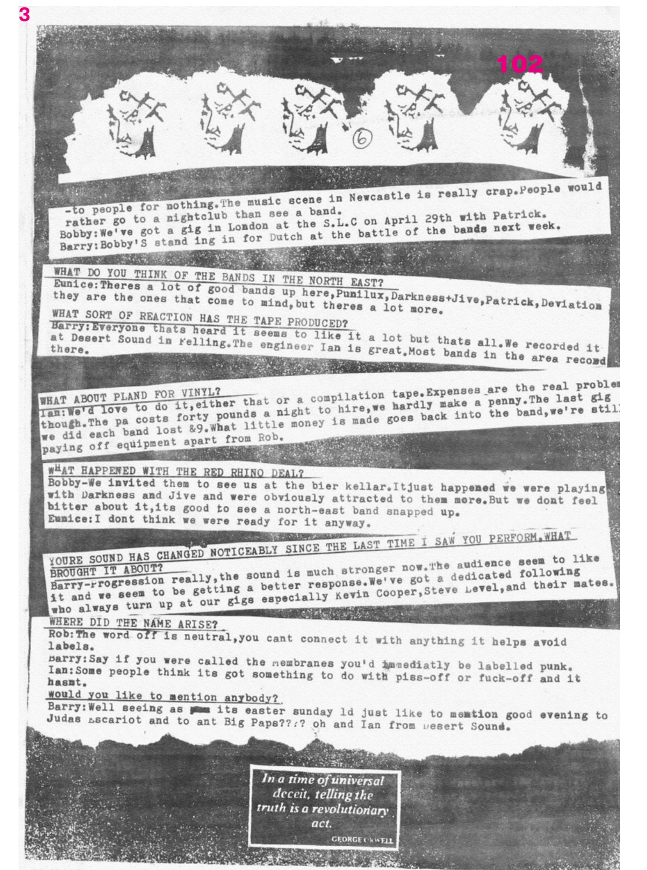
Anarchy is a state of thinking and acting where you treat everybody as your equals but not betters. There are no leaders cos everyone is equal and anyway who can decide what you should do better than yourself. After hearing this most people will reply that if there no leaders then people will form gangs and loot,rape,burn,pillage,terrorise and generally frighten good clean citizens who are going about their buisiness. Well if this is happening then its not anarchy its chaos and theres one hell of a difference.Whats to stop this happening you ask well if you think what are the reasons for most crimes you'll see that its lack of money/property.Also if you think about it there is enough to go round so that no one has to steal to get it,just at the moment its kept by the rich and wasted on stpid wars (like the falklands) and one stupid weapons.If this is shared out then you are going to get rid of most crime.The next argument is thats its human nature to try and be best Thats a load of shit, is it'human'to take the food out of starving peoples mouths, so that you can be better than them,is it human to shit on some one and exploit them so that you can be best,I dont think it is, it may be the we have been brought up but you can easily overcome that,by living your life you dont have to make someone elses life a misery.

So then I suppose you are wondering just how it is that everyone will become anarchists and we all live happily ever after, well thats the hard part,and I'm not sure that it will ever happen, but I'm not gonna give up, people who give up never get anything done at all and if more people werent so apathetic and tried harder we might see a lot more happening.

We know our arguments arent perfect and there are some questions we cant answer such as what to do with the criminally insane and how to keep the factories etc running (it can be done with cooperation, you dont some big fat boss telling you what to do while he makes the money)

One thing that i am sure of is that we cant go on for much longer like this,if we dont blow ourselves up,accidentally or other wise , the littler countries of this world arent gonna let themselves be exploited for ever, already we've seen countries like El Salvador and Afghanistan try to gain i get away from the power of the big nations and soon many will follow their exmple and the world will crumble into chaos.I 'd rather work together now than fight amongst ourselves later .

3



-to people for nothing.The music scene in Newcastle is really crap.People would rather go to a nightclub than see a band.
Bobby:We've got a gig in London at the S.L.C on April 29th with Patrick.
Barry:Bobby'S stand ing in for Dutch at the battle of the bands next week.

WHAT DO YOU THINK OF THE BANDS IN THE NORTH EAST?
Eunice:Theres a lot of good bands up here,Punilux,Darkness+Jive,Patrick,Deviation they are the ones that come to mind,but theres a lot more.

WHAT SORT OF REACTION HAS THE TAPE PRODUCED?
Barry:Everyone thats heard it seems to like it a lot but thats all.We recorded it at Desert Sound in Felling.The engineer Ian is great.Most bands in the area record there.

WHAT ABOUT PLAND FOR VINYL?
Ian:We'd love to do it,either that or a compilation tape.Expenses are the real problem though.The pa costs forty pounds a night to hire,we hardly make a penny.The last gig we did each band lost &9.What little money is made goes back into the band,we're still paying off equipment apart from Rob.

WHAT HAPPENED WITH THE RED RHINO DEAL?
Bobby-We invited them to see us at the bier kellar.Itjust happened we were playing with Darkness and Jive and were obviously attracted to them more.But we dont feel bitter about it,its good to see a north-east band snapped up.
Eunice:I dont think we were ready for it anyway.

YOURE SOUND HAS CHANGED NOTICEABLY SINCE THE LAST TIME I SAW YOU PERFORM.WHAT BROUGHT IT ABOUT?
Barry-Progression really,the sound is much stronger now.The audience seem to like it and we seem to be getting a better response.We've got a dedicated following who always turn up at our gigs especially Kevin Cooper,Steve Level,and their mates.

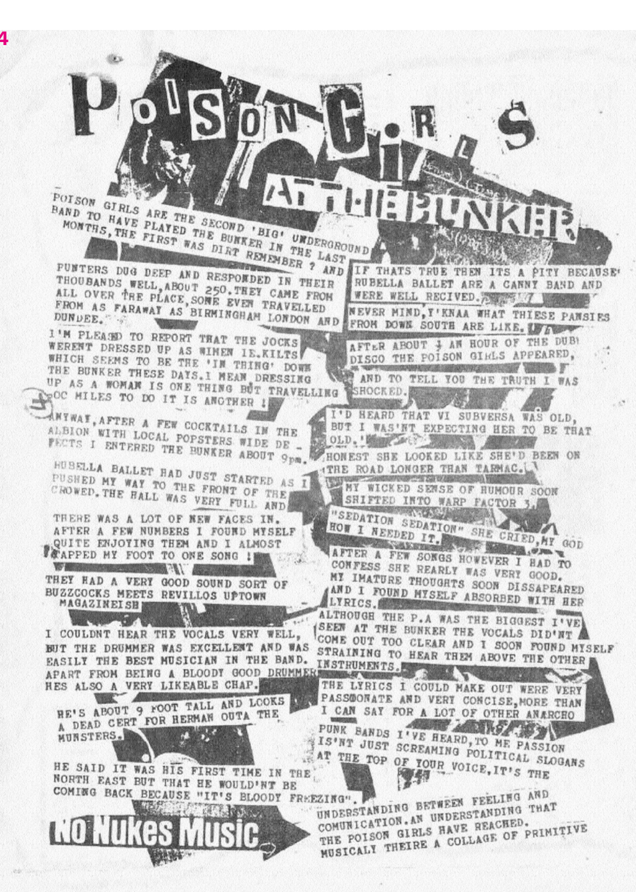
WHERE DID THE NAME ARISE?
Rob:The word off is neutral,you cant connect it with anything it helps avoid labels.
Barry:Say if you were called the membranes you'd immediatly be labelled punk.
Ian:Some people think its got something to do with piss-off or fuck-off and it hasnt.

Would you like to mention anybody?
Barry:Well seeing as its easter sunday Id just like to mention good evening to Judas Escariot and to ant Big Paps??;? oh and Ian from Desert Sound.

In a time of universal deceit, telling the truth is a revolutionary act.
GEORGE ORWELL

1> Nihilistic Vices Communique 2. 1980
2> Acts of Defiance 3. 1982
3> Acts of Defiance 6. 1983
4> Acts of Defiance 5. 1983
5-6> Acts of Defiance 4. 1982

4



POISON GIRLS AT THE BUNKER

POISON GIRLS ARE THE SECOND 'BIG' UNDERGROUND BAND TO HAVE PLAYED THE BUNKER IN THE LAST MONTHS, THE FIRST WAS DIRT REMEMBER ? AND PUNTERS DUG DEEP AND RESPONDED IN THEIR THOUBANDS WELL, ABOUT 250. THEY CAME FROM ALL OVER THE PLACE, SOME EVEN TRAVELLED FROM AS FARAWAY AS BIRMINGHAM LONDON AND DUNDEE.

I'M PLEASED TO REPORT THAT THE JOCKS WERENT DRESSED UP AS WIMEN IE. KILTS WHICH SEEMS TO BE THE 'IN THING' DOWN THE BUNKER THESE DAYS. I MEAN DRESSING UP AS A WOMAN IS ONE THING BUT TRAVELLING 20C MILES TO DO IT IS ANOTHER !

ANYWAY, AFTER A FEW COCKTAILS IN THE ALBION WITH LOCAL POPSTERS WIDE DE-FECTS I ENTERED THE BUNKER ABOUT 9pm.

RUBELLA BALLET HAD JUST STARTED AS I PUSHED MY WAY TO THE FRONT OF THE CROWED. THE HALL WAS VERY FULL AND THERE WAS A LOT OF NEW FACES IN. AFTER A FEW NUMBERS I FOUND MYSELF QUITE ENJOYING THEM AND I ALMOST TAPPED MY FOOT TO ONE SONG !

THEY HAD A VERY GOOD SOUND SORT OF BUZZCOCKS MEETS REVILLOS UPTOWN MAGAZINEISH

I COULDNT HEAR THE VOCALS VERY WELL, BUT THE DRUMMER WAS EXCELLENT AND WAS EASILY THE BEST MUSICIAN IN THE BAND. APART FROM BEING A BLOODY GOOD DRUMMER HES ALSO A VERY LIKEABLE CHAP.

HE'S ABOUT 9 FOOT TALL AND LOOKS A DEAD CERT FOR HERMAN OUTA THE MUNSTERS.

HE SAID IT WAS HIS FIRST TIME IN THE NORTH EAST BUT THAT HE WOULD'NT BE COMING BACK BECAUSE "IT'S BLOODY FREEZING".

IF THATS TRUE THEN ITS A PITY BECAUSE RUBELLA BALLET ARE A CANNY BAND AND WERE WELL RECIVED.

NEVER MIND, Y'KNAA WHAT THIESE PANSIES FROM DOWN SOUTH ARE LIKE.

AFTER ABOUT ½ AN HOUR OF THE DUB DISCO THE POISON GIRLS APPEARED,

AND TO TELL YOU THE TRUTH I WAS SHOCKED.

I'D HEARD THAT VI SUBVERSA WAS OLD, BUT I WAS'NT EXPECTING HER TO BE THAT OLD.'

HONEST SHE LOOKED LIKE SHE'D BEEN ON THE ROAD LONGER THAN TARMAC.

MY WICKED SENSE OF HUMOUR SOON SHIFTED INTO WARP FACTOR 3.

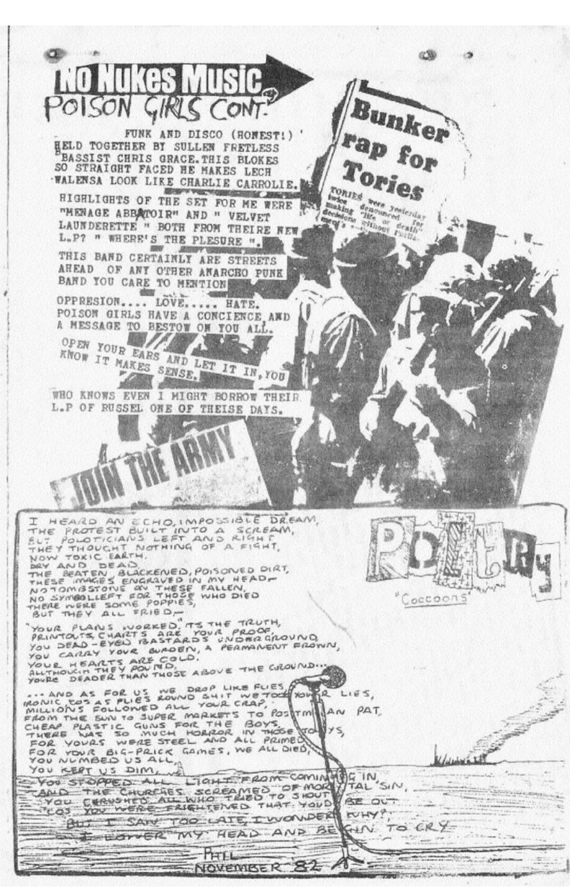
"SEDATION SEDATION" SHE CRIED, MY GOD HOW I NEEDED IT.

AFTER A FEW SONGS HOWEVER I HAD TO CONFESS SHE REARLY WAS VERY GOOD. MY IMATURE THOUGHTS SOON DISSAPEARED AND I FOUND MYSELF ABSORBED WITH HER LYRICS.

ALTHOUGH THE P.A WAS THE BIGGEST I'VE SEEN AT THE BUNKER THE VOCALS DID'NT COME OUT TOO CLEAR AND I SOON FOUND MYSELF STRAINING TO HEAR THEM ABOVE THE OTHER INSTRUMENTS.

THE LYRICS I COULD MAKE OUT WERE VERY PASSOONATE AND VERY CONCISE, MORE THAN I CAN SAY FOR A LOT OF OTHER ANARCHO PUNK BANDS I'VE HEARD, TO ME PASSION IS'NT JUST SCREAMING POLITICAL SLOGANS AT THE TOP OF YOUR VOICE, IT'S THE UNDERSTANDING BETWEEN FEELING AND COMUNICATION. AN UNDERSTANDING THAT THE POISON GIRLS HAVE REACHED. MUSICALY THEIRE A COLLAGE OF PRIMITIVE

No Nukes Music



No Nukes Music

POISON GIRLS CONT.

FUNK AND DISCO (HONEST!) HELD TOGETHER BY SULLEN FRETLESS BASSIST CHRIS GRACE. THIS BLOKES SO STRAIGHT FACED HE MAKES LECH WALENSA LOOK LIKE CHARLIE CARROLIE.

HIGHLIGHTS OF THE SET FOR ME WERE "MENAGE ABBATOIR" AND " VELVET LAUNDERETTE " BOTH FROM THEIRE NEW L.P? " WHERE'S THE PLESURE ".

THIS BAND CERTAINLY ARE STREETS AHEAD OF ANY OTHER ANARCHO PUNK BAND YOU CARE TO MENTION

OPPRESION.... LOVE..... HATE. POISON GIRLS HAVE A CONCIENCE AND A MESSAGE TO BESTOW ON YOU ALL.

OPEN YOUR EARS AND LET IT IN, YOU KNOW IT MAKES SENSE.

WHO KNOWS EVEN I MIGHT BORROW THEIR L.P OF RUSSEL ONE OF THEISE DAYS.

Poetry

"Coccoons"

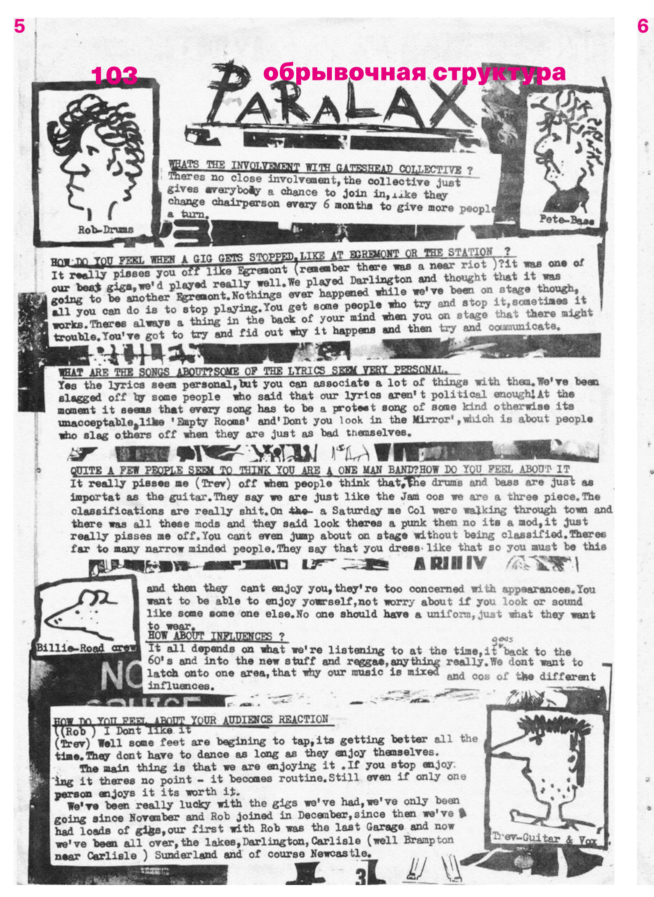
I HEARD AN ECHO, IMPOSSIBLE DREAM,
THE PROTEST BUILT INTO A SCREAM,
BUT POLOTICIANS LEFT AND RIGHT
THEY THOUGHT NOTHING OF A FIGHT,
NOW TOXIC EARTH.
DRY AND DEAD.
THE BEATEN BLACKENED, POISONED DIRT,
THESE IMAGES ENGRAVED IN MY HEAD—
NO TOMBSTONE ON THESE FALLEN,
NO SYMBOL LEFT FOR THOSE WHO DIED
THERE WERE SOME POPPIES,
BUT THEY ALL FRIED,—

"YOUR PLANS WORKED," ITS THE TRUTH,
PRINTOUTS, CHARTS ARE YOUR PROOF,
YOU DEAD-EYED BASTARDS UNDERGROUND,
YOU CARRY YOUR BURDEN, A PERMANENT FROWN,
YOUR HEARTS ARE COLD.
ALLTHOUGH THEY POUND,
YOU'RE DEADER THAN THOSE ABOVE THE GROUND...

...AND AS FOR US WE DROP LIKE FLIES,
IRONIC COS AS FLIES ROUND SHIT WE TOOK YOUR LIES,
MILLIONS FOLLOWED ALL YOUR CRAP,
FROM THE SUN TO SUPER MARKETS TO POSTMAN PAT,
CHEAP PLASTIC GUNS FOR THE BOYS,
THERE WAS SO MUCH HORROR IN THOSE TOYS,
FOR YOURS WERE STEEL AND ALL PRIMED
FOR YOUR BIG-PRICK GAMES, WE ALL DIED,
YOU NUMBED US ALL,
YOU KEPT US DIM,
YOU STOPPED ALL LIGHT FROM COMING IN,
AND THE CHURCHES SCREAMED OF MORTAL SIN,
YOU CRUSHED ALL WHO TRIED TO SHOUT
'COS YOU WERE FRIGHTENED THAT YOU'D BE OUT
BUT I SAW TOO LATE, I WONDER WHY?,
I LOWER MY HEAD AND BEGIN TO CRY

PHIL
NOVEMBER 82

5



PARALAX

WHATS THE INVOLVEMENT WITH GATESHEAD COLLECTIVE ?
Theres no close involvement, the collective just gives everybody a chance to join in, like they change chairperson every 6 months to give more people a turn.

HOW DO YOU FEEL WHEN A GIG GETS STOPPED, LIKE AT EGREMONT OR THE STATION ?
It really pisses you off like Egremont (remember there was a near riot)?it was one of our best gigs, we'd played really well. We played Darlington and thought that it was going to be another Egremont. Nothings ever happened while we've been on stage though, all you can do is to stop playing. You get some people who try and stop it, sometimes it works. Theres always a thing in the back of your mind when you on stage that there might trouble. You've got to try and fid out why it happens and then try and communicate.

WHAT ARE THE SONGS ABOUT?SOME OF THE LYRICS SEEM VERY PERSONAL.
Yes the lyrics seem personal, but you can associate a lot of things with them. We've been slagged off by some people who said that our lyrics aren't political enough! At the moment it seems that every song has to be a protest song of some kind otherwise its unacceptable, like 'Empty Rooms' and' Dont you look in the Mirror', which is about people who slag others off when they are just as bad themselves.

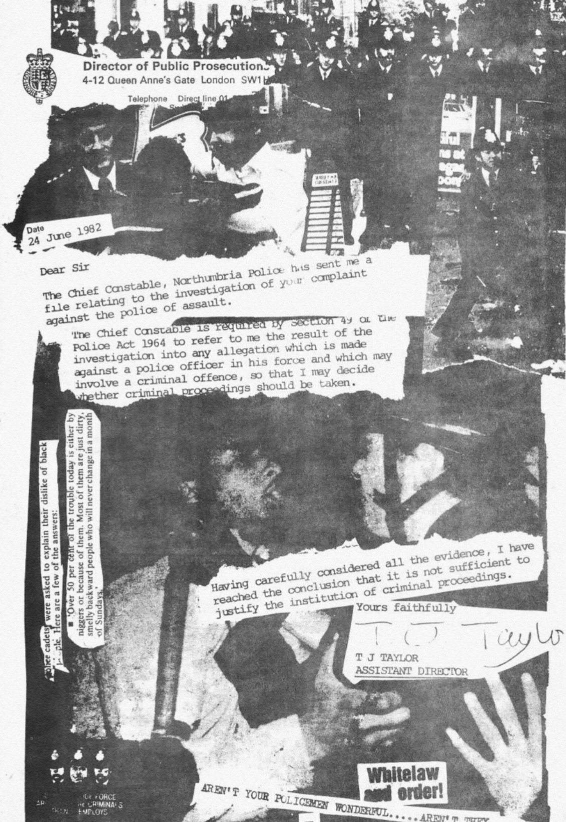
QUITE A FEW PEOPLE SEEM TO THINK YOU ARE A ONE MAN BAND?HOW DO YOU FEEL ABOUT IT
It really pisses me (Trev) off when people think that, the drums and bass are just as importat as the guitar. They say we are just like the Jam cos we are a three piece. The classifications are really shit. On ~~the~~ a Saturday me Col were walking through town and there was all these mods and they said look theres a punk then no its a mod, it just really pisses me off. You cant even jump about on stage without being classified. Theres far to many narrow minded people. They say that you dress like that so you must be this and then they cant enjoy you, they're too concerned with appearances. You want to be able to enjoy yourself, not worry about if you look or sound like some some one else. No one should have a uniform, just what they want to wear.

HOW ABOUT INFLUENCES ?
It all depends on what we're listening to at the time, it goes back to the 60's and into the new stuff and reggae, anything really. We dont want to latch onto one area, that why our music is mixed and cos of the different influences.

HOW DO YOU FEEL ABOUT YOUR AUDIENCE REACTION
((Rob) I Dont like it
(Trev) Well some feet are begining to tap, its getting better all the time. They dont have to dance as long as they enjoy themselves.
The main thing is that we are enjoying it . If you stop enjoying it theres no point - it becomes routine. Still even if only one person enjoys it its worth it.
We've been really lucky with the gigs we've had, we've only been going since November and Rob joined in December, since then we've had loads of gigs, our first with Rob was the last Garage and now we've been all over, the lakes, Darlington, Carlisle (well Brampton near Carlisle) Sunderland and of course Newcastle.

3

6



Director of Public Prosecutions
4-12 Queen Anne's Gate London SW1H
Telephone Direct line 01

Date
24 June 1982

Dear Sir

The Chief Constable, Northumbria Police has sent me a file relating to the investigation of your complaint against the police of assault.

The Chief Constable is required by Section 49 of the Police Act 1964 to refer to me the result of the investigation into any allegation which is made against a police officer in his force and which may involve a criminal offence, so that I may decide whether criminal proceedings should be taken.

Police cadets were asked to explain their dislike of black people. Here are a few of the answers:
■ "Over 50 per cent of the trouble today is either by niggers or because of them. Most of them are just dirty, smelly backward people who will never change in a month of Sundays."

Having carefully considered all the evidence, I have reached the conclusion that it is not sufficient to justify the institution of criminal proceedings.

Yours faithfully

T J Taylor

T J TAYLOR
ASSISTANT DIRECTOR

Whitelaw and order!

AREN'T YOUR POLICEMEN WONDERFUL.....AREN'T THEY

5



глава 4: фем- и квир-активизм

В данной главе будет разбираться радикальное высказывание. *Woman's Building*, *Guerrilla Girls* и *ACT UP* объединяет то, что они работали исключительно коллективно и смогли добиться результатов благодаря общности и сплоченности в идеях. Три организации были созданы, когда невозможно было молчать, поэтому они высказывались резко и открыто.

4 Woman's Building

Фресно — это город, распознанный практически посередине между Сан-Франциско и Лос-Анджелесом, которые (и Нью-Йорк) являлись ключевыми местами для феминистичнскрго искусства в начале 70-х. Именно во Фресно Джуди Чикаго поехала, чтобы повести первый экспериментальный годовой курс the Feminst Art Program во *Fresno State University*. Художница сделала это специально, чтобы избежать преобладающего количества преподавателей-мужчин в сфере искусства и сексизма, с которым она сама встретилась в процессе обучения, и повести первую программу, посвященную исключительно феминистическому искусству, Джуди проводила занятия вне университета, чтобы сформировать безопасную обстановку, и позже получилось арендовать собственное помещение. Обучение проходило не индивидуального: студент-преподаватель, а коллективно. Так стали появляться общие работы, такие как «Miss Chicago and the California Girls» и «*Cunt art*». После того, как программа закончилась, Джуди Чикаго переехала вместе с девятью из пятнадцати студенток в Валенсию на севере Лос-Анджелеса. Как раз там появилась первая коллективная выставка Womanhouse в 1972 году.

На программе обучалось всего 21 студентки, все вместе для выставки они красили и ремонтировали дом под снос в течение шести недель. Выставка открылась 30 января и экспонировалась месяц, за это время ее успело посетить около девяти тысяч человек. Но в первый день пространство было открыто только женщинам. В отличие от первой закрытой программы во Фресно, вторая получила широкую огласку в медиа. О ней рассказали журналы LIFE, *Time* Magazine, а также показали по телевидению, повели эфир на радио и режиссёрка Джоанна Деметкарас сняла сорокаминутный фильм.

Личное пространство Womanhouse стало публичным диалогом, на выставке были кухня, ванная, столовая, спальня. Также все работы были выполнены в разных техниках и в разных медиумах: от перфоманса до картины и ви-

The creed of 1970s feminism, after all, was that the personal is political

Jeff Kelley. But is it art? p. 224

1



1> Exterior of Womanhouse. 1971. Miriam Schapiro Archive
2> Exterior of Womanhouse. 1978. Woman's Building Archive

на след. странице
1> Feminist Art Program. Cheerleaders. 1971. Nancy Youdelman Archieve
2> Feminist Art Program. Miss Chicago and the California Girls. 1971. Nancy Youdelman Archive

део. Художницы раскрывали проблемы неравенства, насилия, запрета на аборты, проблемы культурных стандартов красоты и традиционных взглядов на гендерные роли.

2





Miss San Francisco XXX

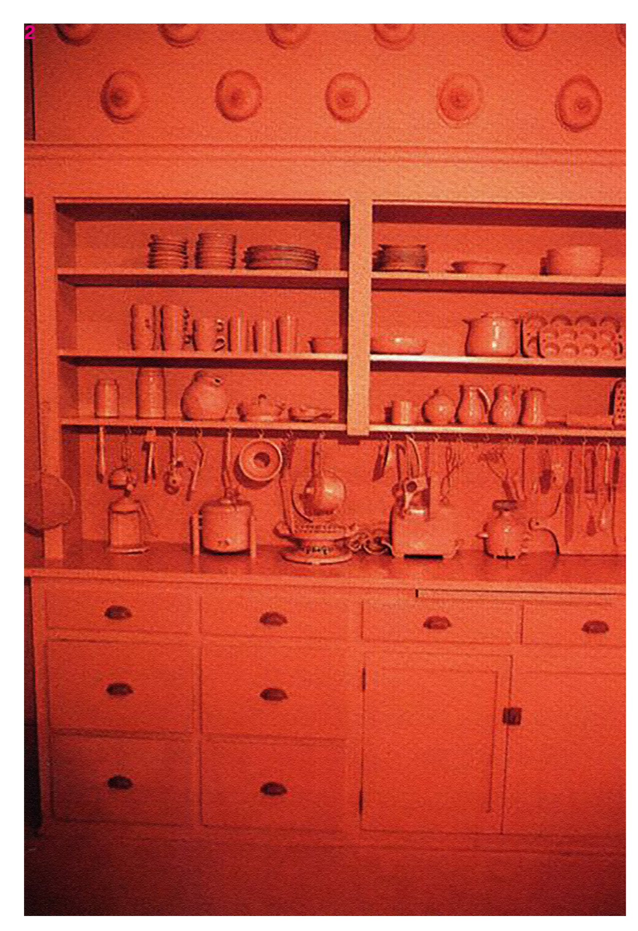
Miss Chicago & the California Girls

1



1> Womanhouse catalog cover. 1972. Designed by Sheila de Bretteville. Through the Flower Archive
2> Original invitation to Womanhouse, 1972. Miriam Schapiro Archive

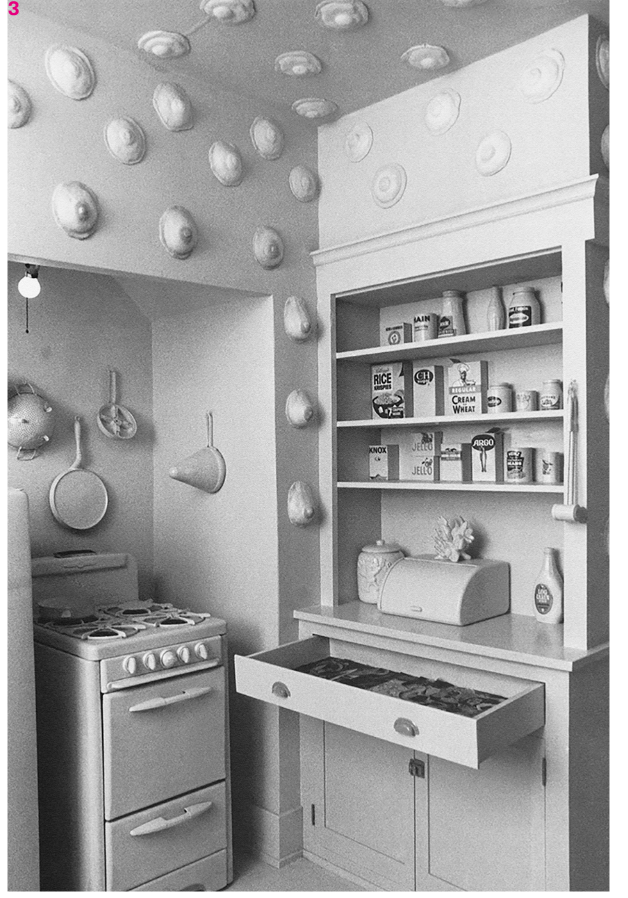

WOMANHOUSE
JANUARY 30 - FEBRUARY 27
WEDNESDAY THRU SUNDAY 12-5
PERFORMANCES FRIDAY & SATURDAY 8:30PM OPEN 7:30PM
533 NORTH MARIPOSA, 666-9313
CALIFORNIA INSTITUTE OF THE ARTS



1-4> Womanhouse. Nuturant Kitchen, Eggs to Breasts. Susan Frazier, Vicki Hodgetts. 1972. CalArts Archive

на след. странице
1> Womanhouse. Bridal Staircase. Kathy Huberland. 1972
2> Womanhouse. Linen Closes. Sandy Orgel. 1972. Anat Ebgi gallery Archive

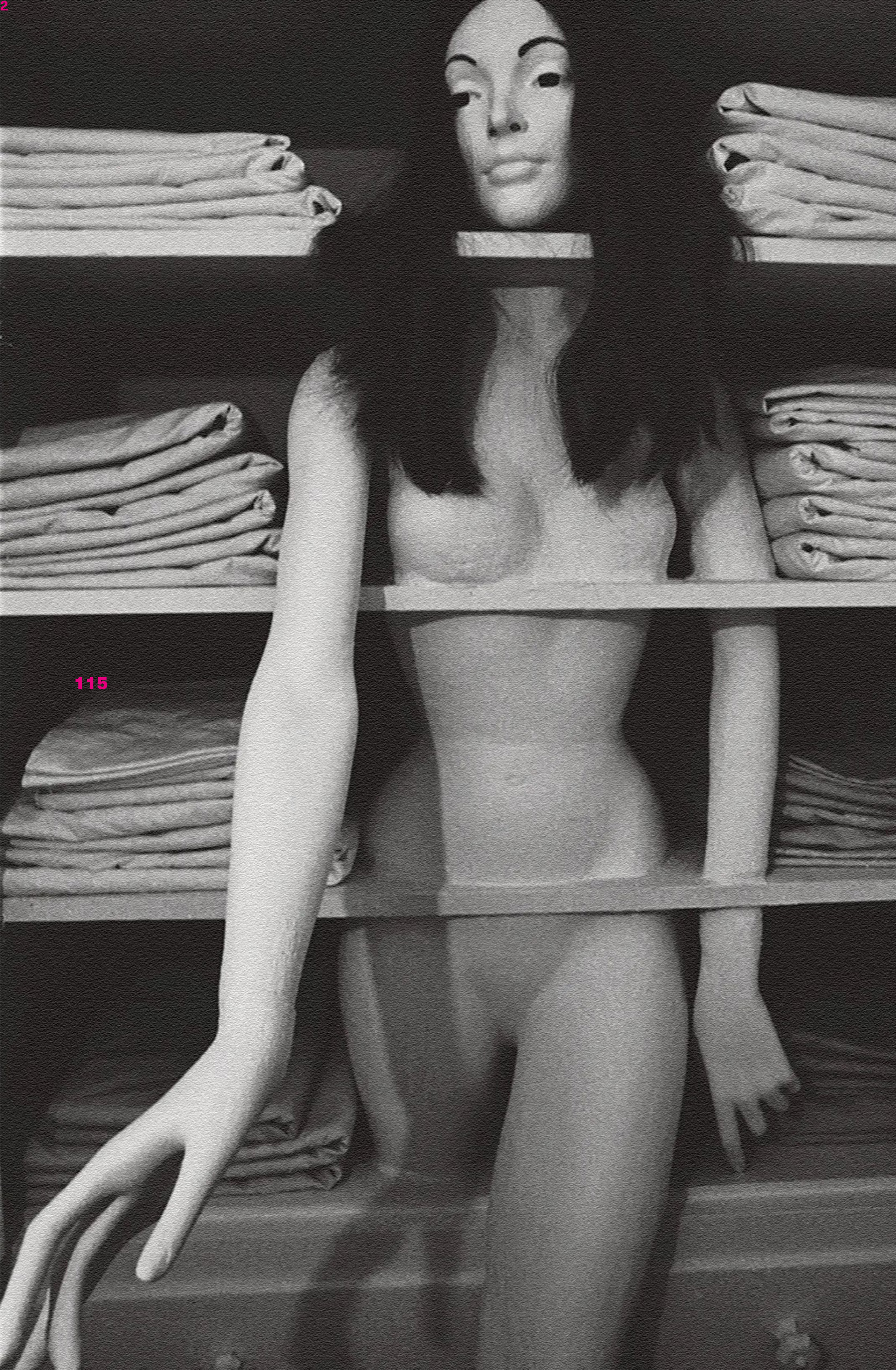
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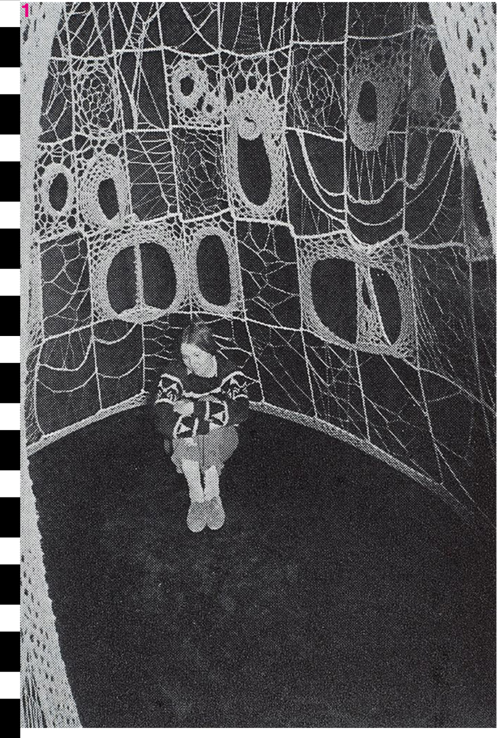


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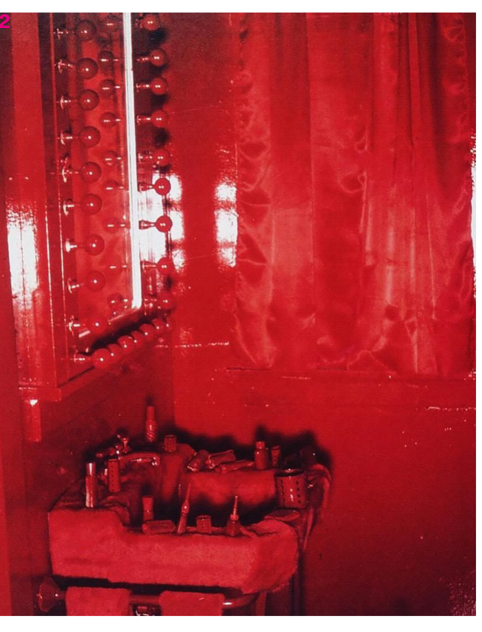




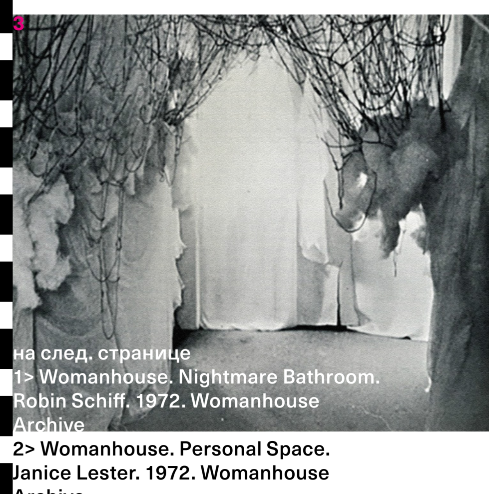



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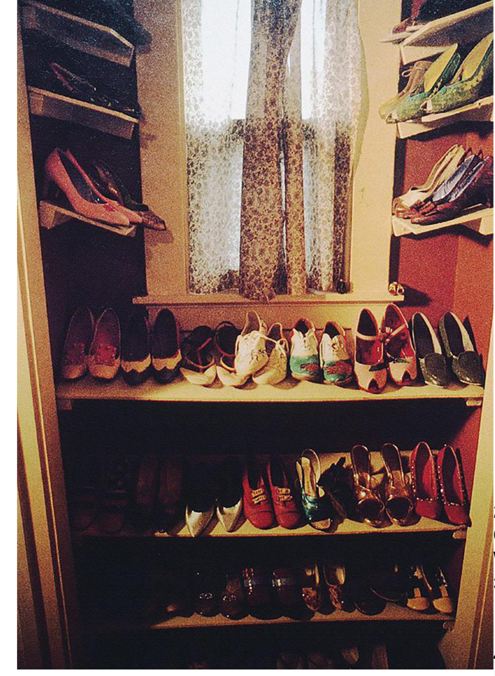

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на след. странице
1> Womanhouse. Nightmare Bathroom. Robin Schiff. 1972. Womanhouse Archive
2> Womanhouse. Personal Space. Janice Lester. 1972. Womanhouse Archive





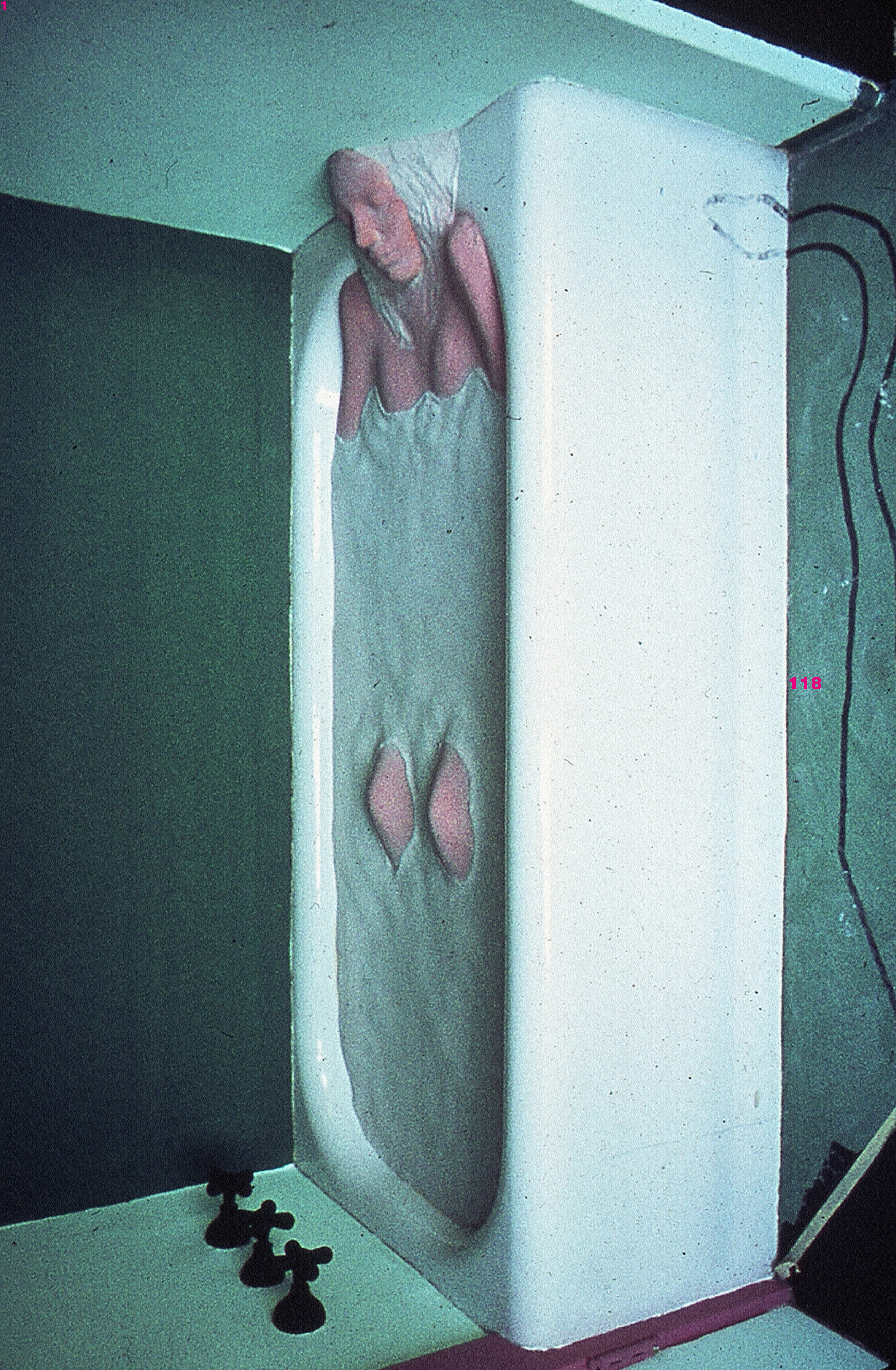








1> Womanhouse. Crocheted Environment. Faith Wilding. 1972. Womanhouse Archive
2> Womanhouse.Lipstick Bathroom. Camillie Greay. 1972. Womanhouse Archive
3> Womanhouse. Personal Environment. Judy Huddleston. 1972. Womanhouse Archive
4, 6> Womanhouse. Dining Room. Beth Bachenheimer, Sherry Brody, Karen LeCocq, Robin Mitchell, Miriam Schapiro, Faith Wilding. 1972. Womanhouse Archive
5> Womanhouse. Garden Jungle. Paula Longendyke. 1972. Womanhouse Archive
7> Womanhouse. Leaf Room. Ann Mills. 1972. Womanhouse Archive
8-9> Womanhouse. The Nursery. Shawnee Wollenman. 1972. Womanhouse Archive
10> Womanhouse. he Dollhouse Room. Sherry Brody, Miriam Schapiro. 1972. Smithsonian American Art Museum
11> Womanhouse. Shoe Closet. Beth Bachenheimer. 1972. Womanhouse Archive
12> Womanhouse. Red Moon Room. Mira Schor. 1972. Womanhouse Archive






Kotex
SuperMaxi
FREEDOM
TAMPAX

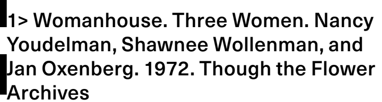


на пред. странице:
1-2> Womanhouse. Menstruation Bathroom. Judy Chicago. 1972. Judy Chicago Archive

на след. странице:
1> Womanhouse. Lea’s Room (Exhibition view). Karen LeCocq, Nancy Youdelman. 1972. Though the Flower Archives
2> Womanhouse. Lea’s Room. Karen LeCocq, Nancy Youdelman. 1972. Though the Flower Archives
3-4> Womanhouse. Ironing. Sandra Orgel. 1972. Though the Flower Archives






1> Womanhouse. Three Women. Nancy Youdelman, Shawnee Wollenman, and Jan Oxenberg. 1972. Though the Flower Archives
2> Womanhouse. Birth Trilogy. Shawnee Wollenman, Judy Huddleston, Nancy Youdelman, Chris Rush, Jan Oxenberg, and Sandra Orgel. 1972. Though the Flower Archives
3> Womanhouse. Waiting. Faith Wilding and Shannon Stratton. 1972. Though the Flower Archives
4> Womanhouse. Cock and Cunt. Faith Wilding and Jan Lester. 1972. Though the Flower Archives






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3

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1



2



Collaboration was a means of production, but at its best, it was also the living, breathing embodiment of a culture transformed. In many ways it represented our utopian vision of the world, where people were truly equal and everyone's contribution was valued

Cheri Gaulke. But is it art? by Jeff Kelley. p. 232



на след. странице
Pink. Sheila de Bretteville. 1974. Woman's Building Archive

1-2> Naked Lady. Kate Millett. December 13, 1978. Woman's Building Archive
3> Designer Sheila de Bretteville hanging up her Pink poster in the streets. 1975. Woman's Building Archive

When I was 3 [illegible] I shared a room with my sister and my mother painted all the walls pink, and put the same color pink bedspreads on our beds and on the windows she put pink curtains. At that same time she had a baby a girl. My sister and I got moved out and the baby got the pink room.

SCRATCH
PINK
AND IT
BLEEDS

Little girls don't know why, but,

little girls are pink

Every color is aura
Every color is aura
Every color is aura

Pink is childish.

I'm not pink now

Candy cotton sweet
The bed that my mother painted
PINK

I HATED PINK.



BAZOOKA BUBBLE GUM THAT MAKES YOUR THROAT SORE WHEN YOU FIRST CHEW IT BECAUSE ITS SO SICKENINGLY SWEET

INSIDE
PINK
FLESH
VULNERABLE

Pink

Pink is a very elegant color,
A color for dainty girls.
Pink is for Valentine's Days,
And for ribbons in curls.
Pink isn't for boys or their playing.
The color of pink is used mostly in saying...
I LUV YOU!!!

Pink is for infants and old ladies with silver hair. Pink is infancy and old age. Pink is not for grown-up responsible people. Pink is innocent and helpless

I have four tubes of rouge,
one is pale sugary pink that turns dark pink on my face.
one is dark rose that I use to create hollows under my cheek bones.
one is pale transparent pink that hardly shows at all.
one is intense strawberry scarlet that makes my cheeks look like they just got slapped.



В 1973 году Джуди Чикаго решила основать независимую феминистическую школу, она уволилась из университета и вместе со студентками выбрала здание для аренды. Через месяцы коллективного ремонта *Woman's Building* открылось. В нем появились новые направления и программы, такие как графический дизайн, летняя и увеличенная программы. В Woman's Building появлялись новые арт-группы: *Mother Art*, the Waitresses, *the Lesbian Art Project*, Ariadne: A Social Art Network.

Через год Чикаго ушла, чтобы сконцентрироваться на собственных проектах, но школа продолжала работать. Многие художницы не оставались надолго в Woman's Building и тоже уходили создавать инлтвиудьаоные работы, как, например, Сьюзан Лэйси.

Все же коллаборации между художницами, которые работали вместе, все же были. Так появилось две важных выставки: *Ablutions* в 1972 году и Rape Maps в 1977. Ablutions создавали Джуди Чикаго Сьюзанн Лэйси, Сандра Оргел и Джан Лестер. Это работа об изнасиловании и включала в себя: записи анонимных интервью и перфоманс. Вторая коллаборация была между Сьюзанн Лэйси и людьми из разных организаций, таких как Women Against Violence Against Women, *the Los Angeles Commission on the Status of Women*, Studio Watts Workshop и другими. Работа также посвящена насилию и была выставлена в торговом центре, чтобы обратить внимание на социальные проблемы в привычной атмосфере.

The maps displayed in this mall are not to show where to go and where not to go – what to do and what not to do. The truth is that no place is safe. Children are raped in their homes by their fathers, women picked off the streets in broad daylight and raped in their beds at night. By exposing the facts of our rapes – the numbers of them, the events surrounding them, when they are happening, where, WHO IS DOING IT, we begin to break down the myths that support the rape culture

Suzan Lacy. A Journal of Women Studies Vol. 2, No. . Spring, 1977. p. 64-70


1

на след. странице
1-2> Rape Maps. Suzan Lacy. 1977. AgainstViolence Archive

1-2> Ablutions. Suzanne Lacy, Judy Chicago, Sandra Orgel and Aviva Rahmani. 1972. Suza Lacy Archive






RAPE
LAFD

4 Guerrilla Girls &ACT UP

Феминистскую группу Guerrilla Girls и международную организацию ACT UP (*AIDS Coalition to Unleash Power*) объединяют средства, которыми они пользовались добиться равноправия в сфере искусства и улучшения жизни ВИЧ-положительных людей: обе группы создавали плакаты с жестким фразами и фактами и развешивали по городу. Также во время протестов как Guerrilla Girls так и ACT UP становились символами протеста.

Guerrilla Girls появились в Нью-Йорке в 1985 году после безрезультатного протеста около *Museum of Modern Art*, когда на выставке было меньше 10% женщин и все художники были белые. Группа решила сохранять свои личности анонимными, поэтому они носят маски горилл и называют друг друга именами известных женщин. Эффект анонимности хорошо работает, потому что люди привыкли обращать внимание на образ и внешность и судить по ним, особенно когда это касается женщин, но когда Guerrilla Girls говорят, то обращают внимание именно на слова и действия. Становится совсем не важно, кто под маской, потому что важнее трансляция высказывания и изменение сложившейся ситуации. Также важной особенностью стало то, что арт-группа говорит фактами и статистикой, это как раз отличало их постеры от привычной социальной рекламы.

ACT UP появился через два года после Guerrilla Girls в 1987. В Америке была эпидемия инфекции ВИЧ, но государство не предпринимало активных мер по предотвращению и просвещению. Этим решили заняться более чем триста квир-персон, и уже через две недели после основания организации они начали проводить протесты. Члены ACT UP создавали плакаты, рекламу и организовывали акции. Плакаты были прямолинейными и шокирующими, главной их задачей было увеличить осведомленность об эпидемии, и они хорошо выполняли эту функцию. Объединение быстро увеличилось до международных объемов, и практически каждой стране есть свое представительство ACT UP. Эпидемия ВИЧ про-

1-2> The Guerrilla Girls. 1985. The Guerrilla Girls Archieve
3> ACT UP. Protesters at a rally in Manhattan in June 1987. Sara Krulwich

на след. странице
1> ACT UP. Protesters laid siege to the F.D.A. for a day, one of many interventions designed to capture public attention. 1988. Catherine McGann
2-3> The Guerrilla Girls. 1992. The Guerrilla Girls Archieve

должалась до 90-х, но были предприняты существенные меры благодаря деятельности организации.






DEAD
FROM
LACK
OF
SILENCE=DEATH
IT CAN'T
HAPPEN
SULFATE
SILENCE=DEATH

2



3

Thomas Krens   January 23, 1992
Guggenheim Museum Downtown
575 Broadway
New York, N.Y.

Dear Mr. Krens:

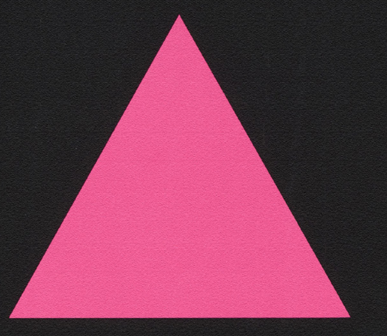
Welcome to downtown. We've been hearing all about your opening show : "Four White Boys at the White Boys'Museum".

Lotsa Luck !

____

Please sign, stamp, & send.
Courtesy Guerrilla Girls.

1



1> ACT UP. 1970-1990. Archive
2> The Guerrilla Girls. 1995. The Guerrilla Girls Archieve
3> The Guerrilla Girls. 1992. The Guerrilla Girls Archieve

2

WHO IS THIS SLIMY CREATURE?

Raised by a single mom, but wants to put other fatherless children in orphanages.

Smoked pot in college, but seeks harsher penalties for drug use.

Dodged the draft, but plans to increase military spending.

Rants about government corruption, but agreed to a $4.5 million book advance/bribe from a company under investigation by Congress.

Divorced wife number one while she was in the hospital with cancer and is a deadbeat dad, but supports "traditional family values."



A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS

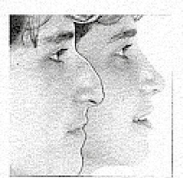
532 LaGUARDIA PLACE, #237 • NY, NY 10012

3

Republicans do believe in a woman's right to control her own body



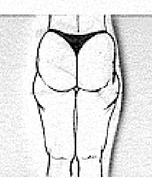
Dyed hair & make-up



Nose jobs



Face lifts



Liposcution



Breast implants



Anorexia & bulimia



Foot-binding



Clitorectomies

A PUBLIC SERVICE MESSAGE FROM THE GUERRILLA GIRLS 532 LaGUARDIA PL. #237, NY 10012

1



1> ACT UP. 1988. Archive
2> The Guerrilla Girls. 1987. The Guerrilla Girls Archieve

на след. странице
1-4> The Guerrilla Girls. 1989. The Guerrilla Girls Archieve

SOURCE: ART IN AMERICA ANNUAL 1986



INGREDIENTS: WHITE MEN ARTIFICIAL FLAVORINGS, PRESERVATIVES.

***CONTAINS LESS THAN THE MINIMUM DAILY REQUIREMENT OF WHITE WOMEN, AND NON-WHITES**

A PUBLIC SERVICE MESSAGE FROM

GUERRILLA GIRLS

CONSCIENCE OF THE ART WORLD

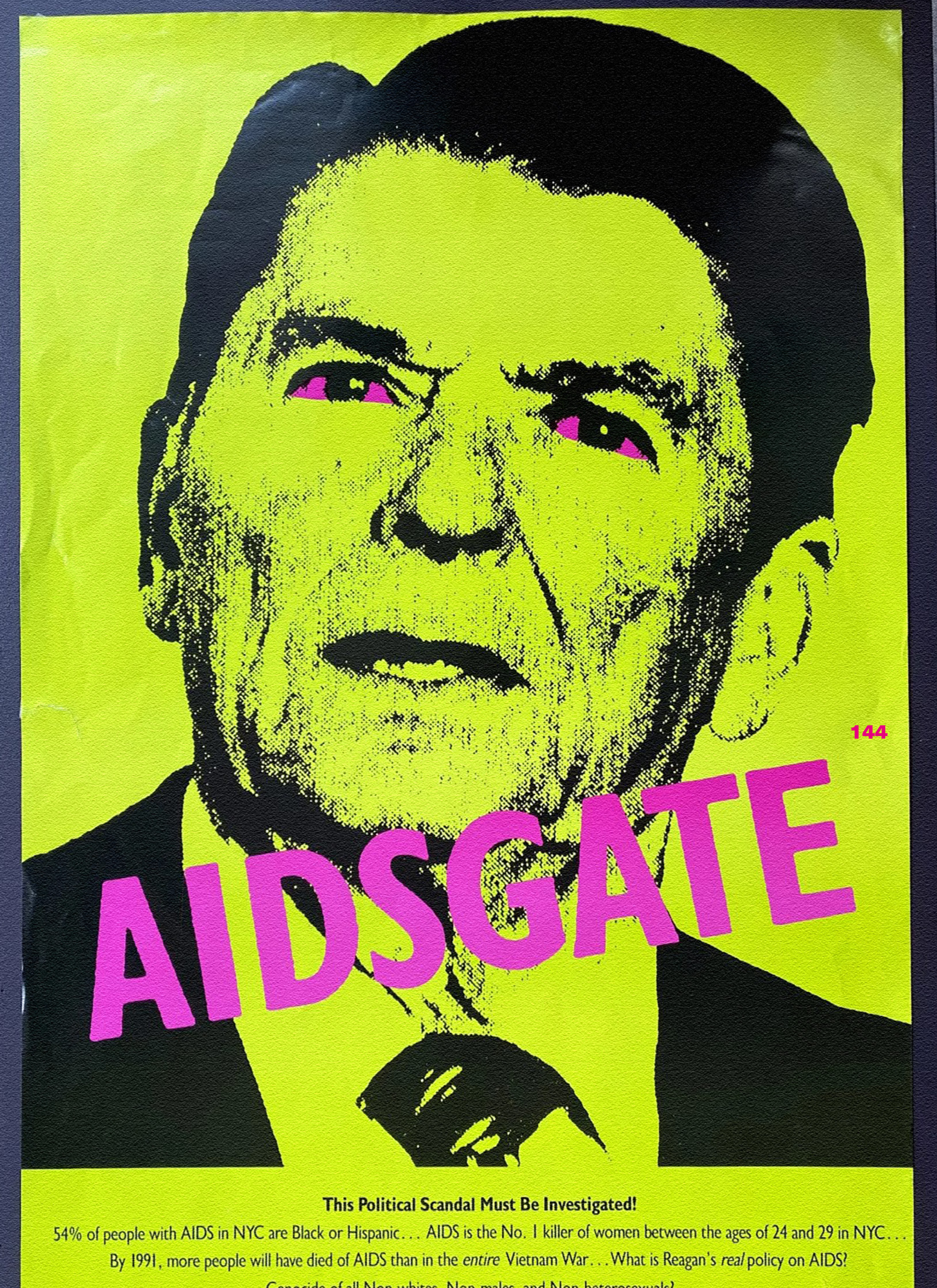
P.O. BOX 1056 NEW YORK 10276

Do women have to be naked to get into the Met. Museum?

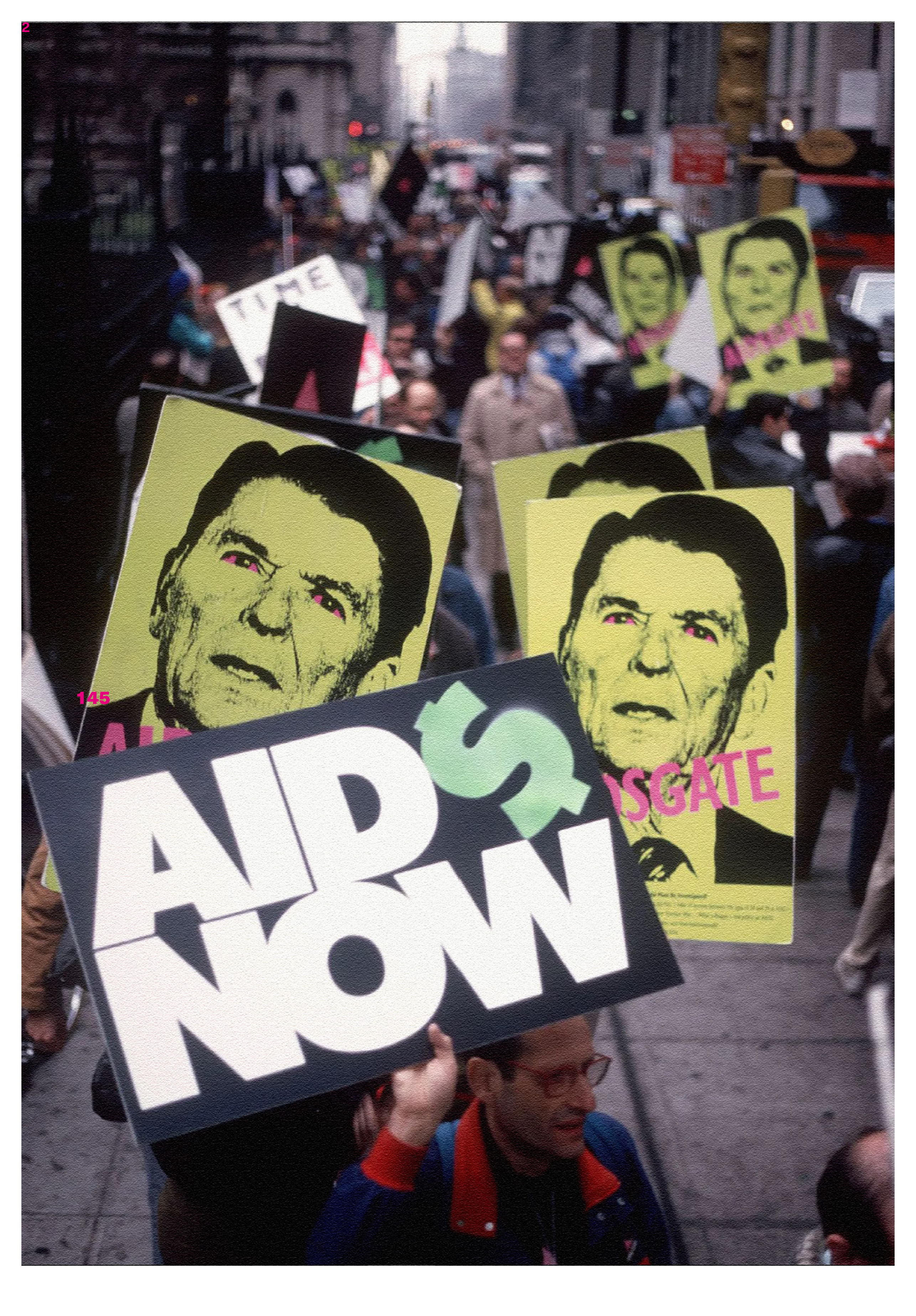
Less than 5% of the artists in the Modern Art sections are women, but 85% of the nudes are

A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

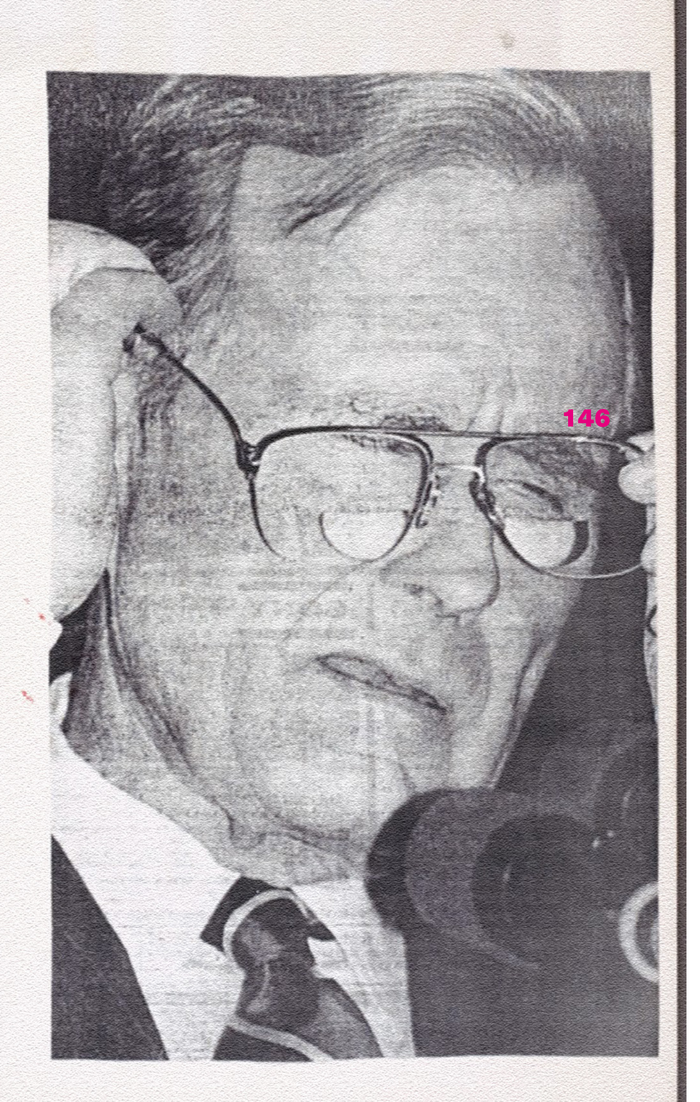

Do women have to be naked to get into the Met. Museum?
Less than 5% of the artists in the Modern Art Sections are women, but 85% of the nudes are female.
GUERRILLA GIRLS
Do women have to be naked to get into the Met. Museum?
Less than 5% of the artists in the Modern Art Sections are women, but 85%
GUERRILLA GIRLS
WUZ UP BILLY?
A DINNER WAS GIVEN FOR CERTAIN LEADERS OF THE RIOTERS TO WIN THEM OVER



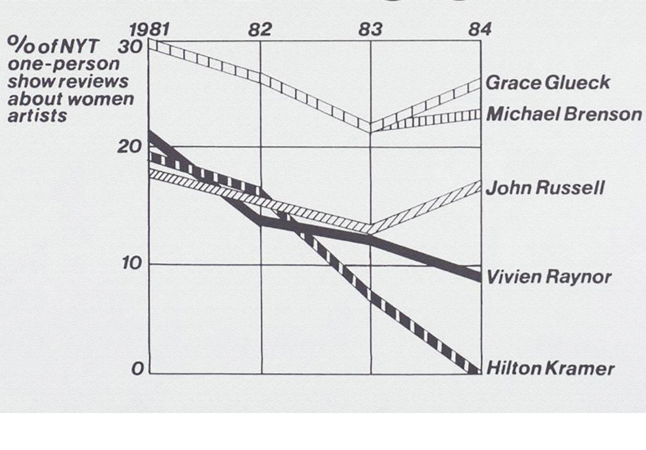
1-2> ACT UP. 1987. Archive


TIME
AID$
NOW

BUSH=DEATH
ELECT TO LIVE



2



1> ACT UP. 1992. Archive
2> The Guerrilla Girls. 1985. The Guerrilla Girls Archieve



1> ACT UP. 1991. Archive
2> The Guerrilla Girls. 1985. The Guerrilla Girls Archieve

149

WOMEN IN AMERICA EARN ONLY 2/3 OF WHAT MEN DO.
WOMEN ARTISTS EARN ONLY 1/3 OF WHAT MEN ARTISTS DO.

A PUBLIC SERVICE MESSAGE FROM **GUERILLA GIRLS** CONSCIENCE OF THE ART WORLD

на след. странице
1> ACT UP. 1992-1995. Archive

R.I.P.

KILLED

BY

CLINTON'S

AIDS

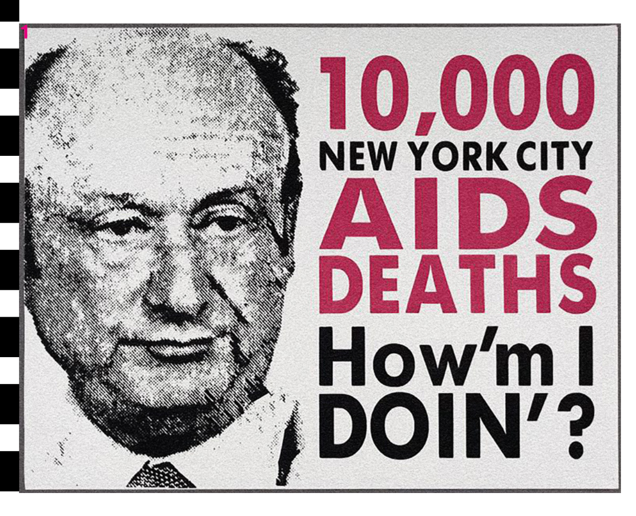
HOUSING

CUTS

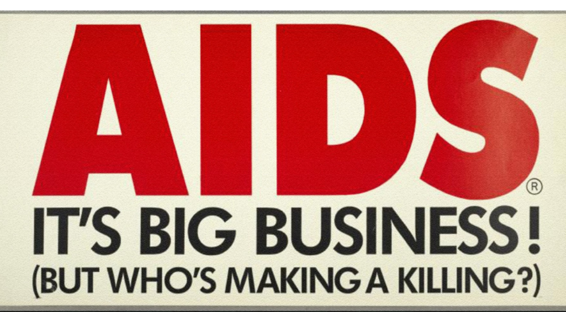


IT CAN'T HAPPEN
HERE
GUILTY
SILENCE=DEATH
GUILTY
5600
DEAD FROM LACK DEXTRAN SULFATE
R.I.P. Killed By The F.D.A.
BY THE SYSTEM
ACT UP

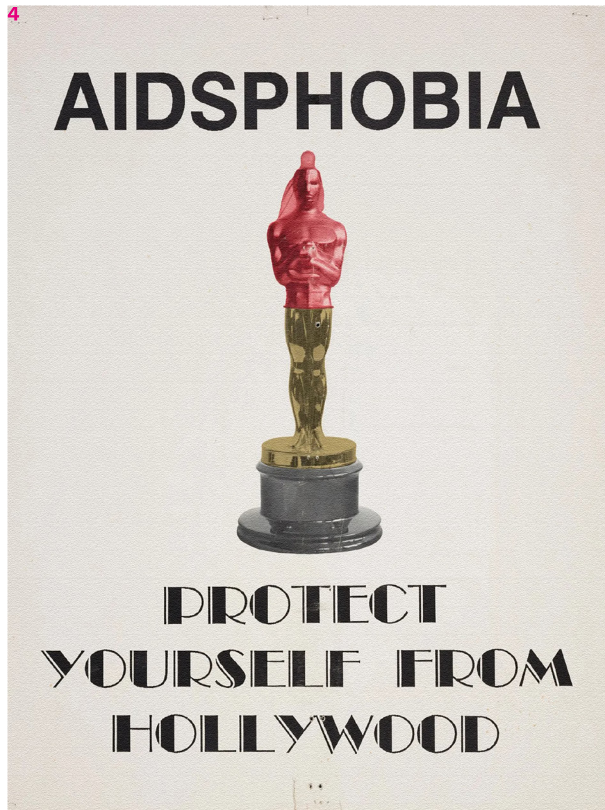
1



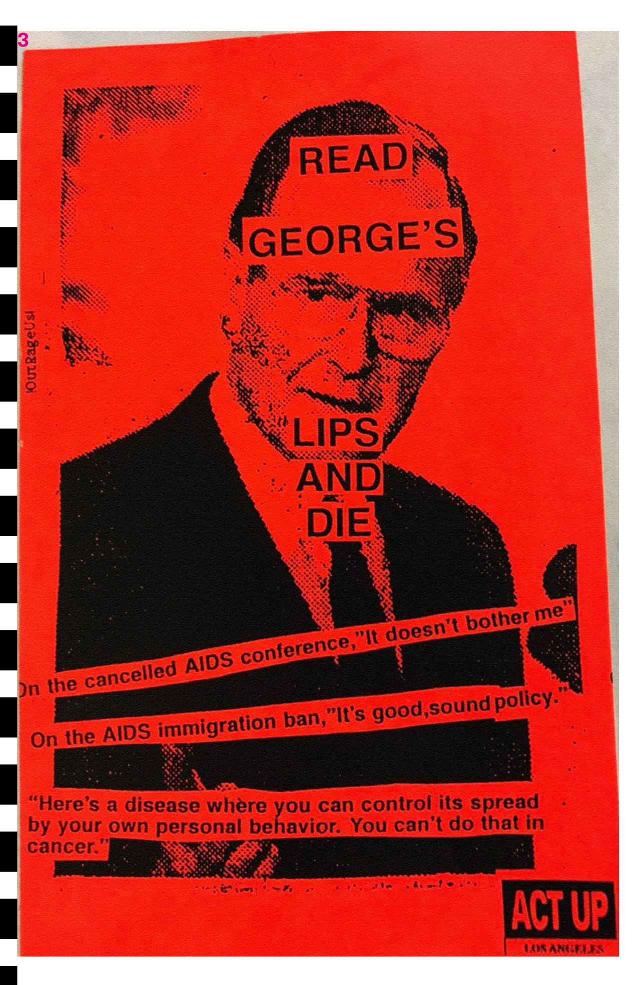
2



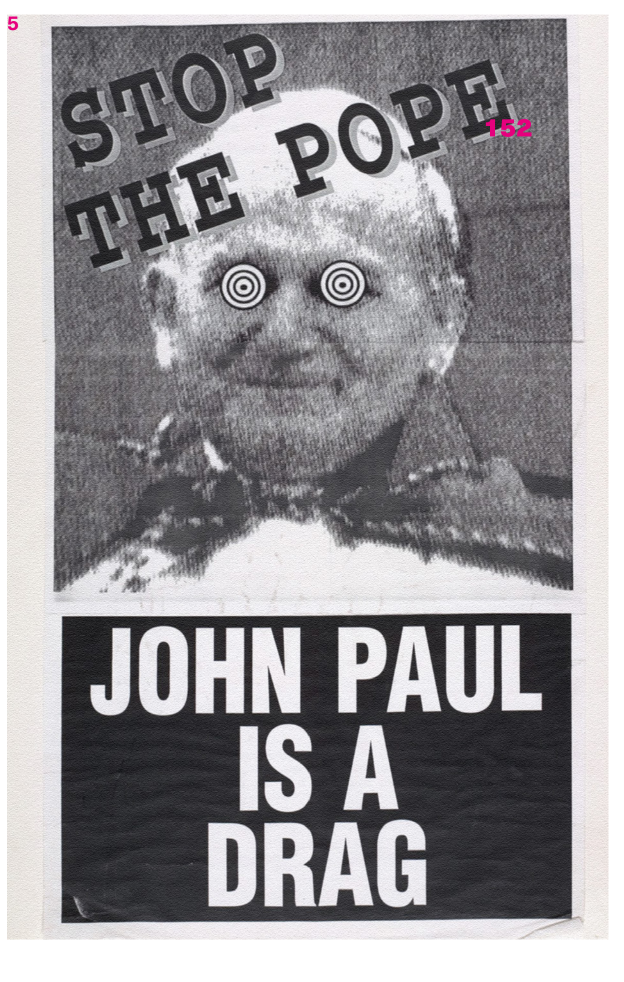
4



3



5



1-5> ACT UP. 1985-1996. Archive
6-13> The Guerrilla Girls. 1985-1992.
The Guerrilla Girls Archieve

6

WHY IN 1987 IS DOCUMENTA 95% WHITE AND 83% MALE?

A PUBLIC MESSAGE FROM:
GUERRILLA GIRLS
CONSCIENCE OF THE ART WORLD
PO BOX 1056 COOPER STATION NY 10276

7

BUS COMPANIES ARE MORE ENLIGHTENED THAN NYC ART GALLERIES.

% of women in the following jobs*	
Bus Drivers	49.2%
Sales Persons	48
Managers	43
Mail Carriers	17.2
Artists represented by 33 major NYC art galleries	16
Truck Drivers	8.9
Welders	4.8

*Sources: U.S. Bureau of Labor Statistics, Art in America Annual

Please send $ and comments to:
Box 1056 Cooper Sta. NY, NY 10276 GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

8

Q. HOW MANY WORKS BY WOMEN ARTISTS WERE IN THE ANDY WARHOL* AND TREMAINE AUCTIONS AT SOTHEBY'S?

A.



*The Contemporary Art Auction

Please send $ and comments to:
Box 1056 Cooper Sta. NY, NY 10276 GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

9

GUERRILLA GIRLS' IDENTITIES EXPOSED!

"We've signed up to fight discrimination in the art world. Call us Guerrilla Girls."

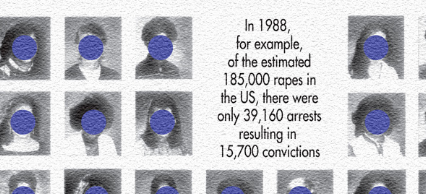
10

HOW MANY WOMEN HAD ONE-PERSON EXHIBITIONS AT NYC MUSEUMS LAST YEAR?

Guggenheim	0
Metropolitan	0
Modern	1
Whitney	0

11

If you're raped, you might as well "relax and enjoy it" because no one will believe you.



In 1988, for example, of the estimated 185,000 rapes in the US, there were only 39,160 arrests resulting in 15,700 convictions

*Source Book of Criminal Justice Statistics, 1990, U.S. Dept of Justice

A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

12

ONLY 4 COMMERCIAL GALLERIES IN N.Y. SHOW BLACK WOMEN.*

ONLY 1 SHOWS MORE THAN 1.**

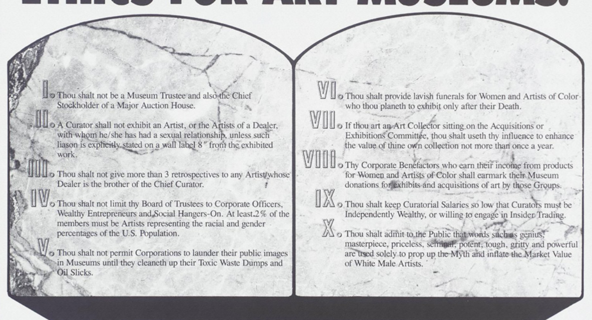
*Cavin-Morris, Condeso/Lawler, Bernice Steinbaum, Shreiber/Cutler
**Cavin-Morris

Source: Art in America Annual 1986-7

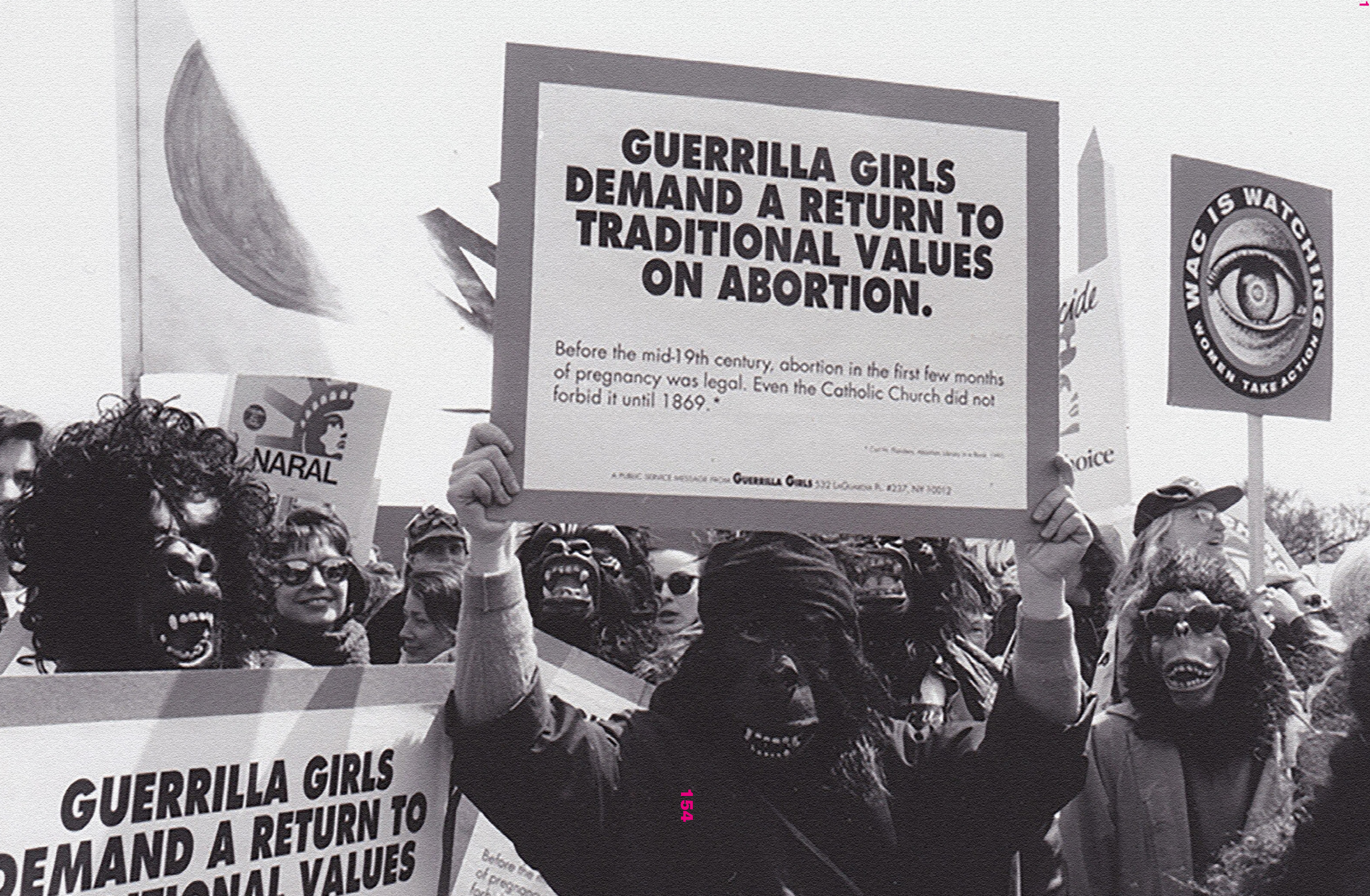
Box 1056 Cooper Sta. NY, NY 10276 GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

13

GUERRILLA GIRLS' CODE OF ETHICS FOR ART MUSEUMS.



BOX 1056 Cooper Sta. NY, NY 10276 GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD


GUERRILLA GIRLS DEMAND A RETURN TO TRADITIONAL VALUES ON ABORTION.
Before the mid-19th century, abortion in the first few months of pregnancy was legal. Even the Catholic Church did not forbid it until 1869.*
A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS 532 LaGuardia Pl. #237, NY 10012
WAC IS WATCHING
WOMEN TAKE ACTION
NARAL
GUERRILLA GIRLS DEMAND A RETURN TO

2

GUERRILLA GIRLS DEMAND A RETURN TO TRADITIONAL VALUES ON ABORTION.

Before the mid-19th century, abortion in the first few months of pregnancy was legal. Even the Catholic Church did not forbid it until 1869.*

*Carl. N. Flanders, Abortion Library in a Book, 1991

A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS 532 LA GUARDIA PL #237, NY 10012

1-2>The Guerrilla Girls. 1992. The Guerrilla Girls Archieve

на след. странице
1> ACT UP. 1992. Archive
2-3> The Guerrilla Girls. 1986. The Guerrilla Girls Archieve

YOU CAN'T WEAR A RED RIBBON IF YOU'RE DEAD.

You can't serve in the military if you're dead.

You can't march in the Saint Patrick's Day parade if you're dead.

You can't register as domestic partners if you're dead.

ACT UP!

Take direct action to end the AIDS crisis.
Come to our weekly meetings on Monday nights at 7:30
at the Lesbian & Gay Community Services Center,
208 West 13 Street

One person can make a difference.

2

YOU'RE SEEING LESS THAN HALF THE PICTURE

WITHOUT THE VISION OF WOMEN ARTISTS AND ARTISTS OF COLOR.

Please send $ and comments to:
Box 1056 Cooper Sta. NY, NY 10276 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

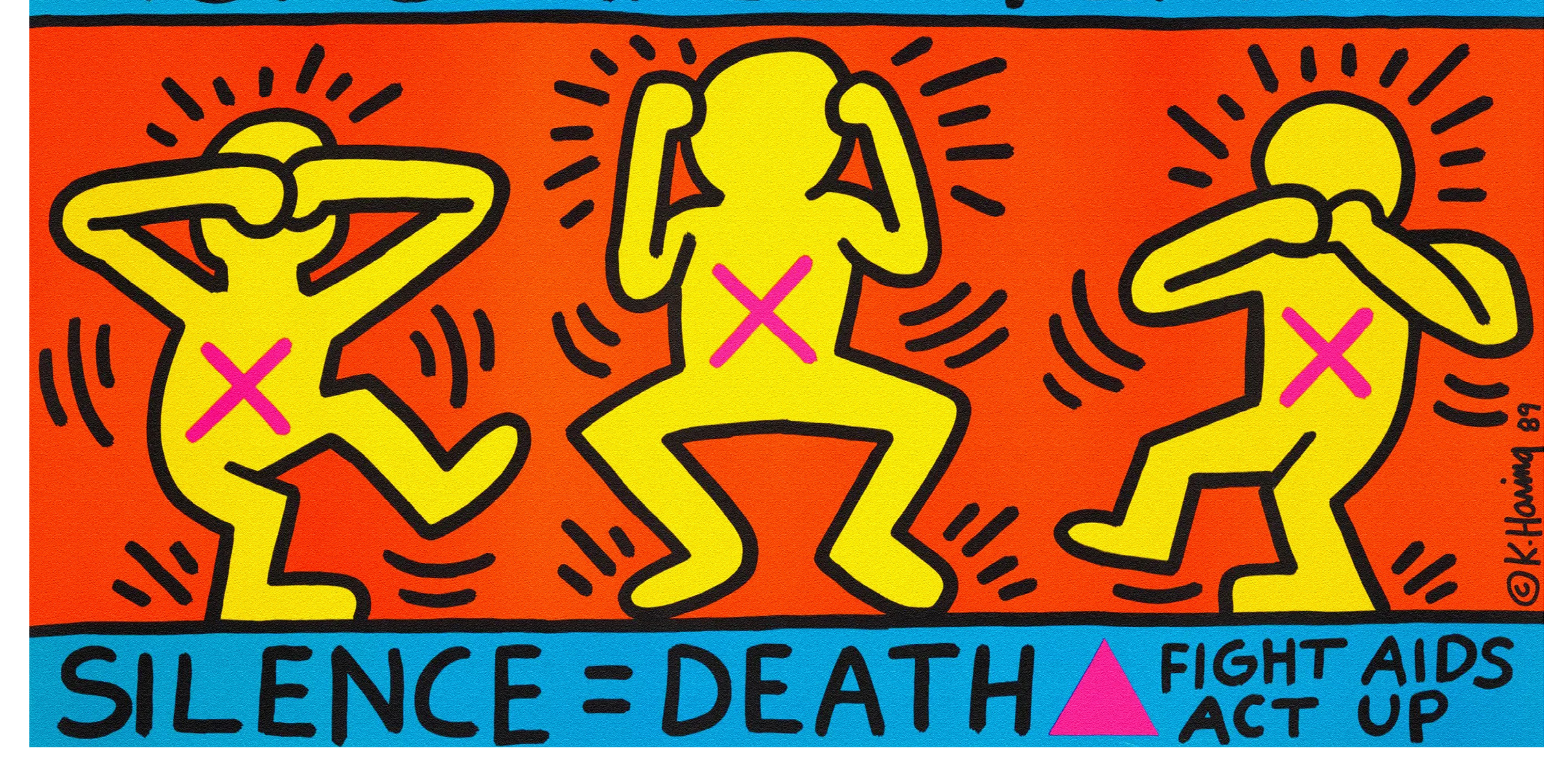
3

GUERRILLA GIRLS' POP QUIZ.

Q. If February is Black History Month and March is Women's History Month, what happens the rest of the year?

A. Discrimination.

BOX 1056 Cooper Sta. NY, NY 10276 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD


IGNORANCE = FEAR
SILENCE = DEATH
FIGHT AIDS
ACT UP
©K.Haring 89

2



Dearest Art Collector,
It has come to our attention that your collection, like most, does not contain enough art by women.
We know that you feel terrible about this and will rectify the situation immediately.

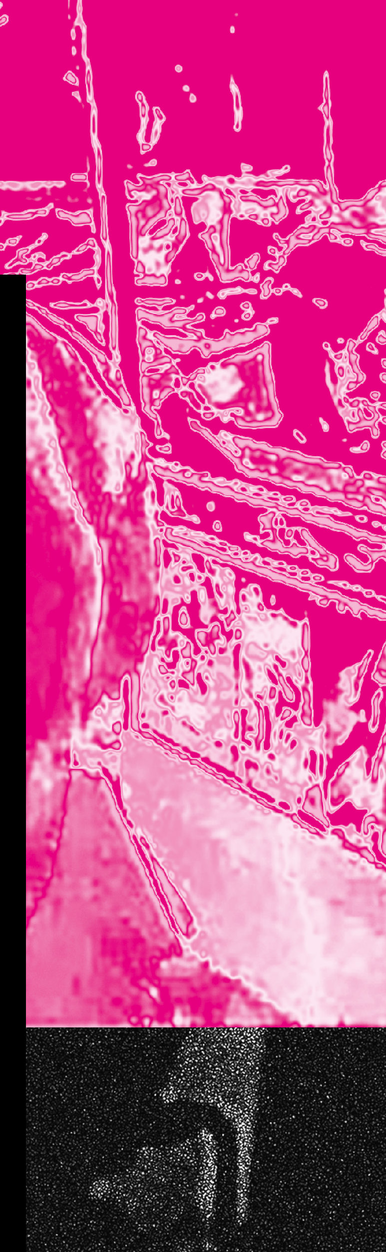
All our love,
Guerrilla Girls

BOX 1056 COOPER STA., NY NY 10276

1> ACT UP. 1992. Archive
2> The Guerrilla Girls. 1985. The Guerrilla Girls Archieve



В последней главе исследуются арт-группы, которые прибегаю к радикальным приемам, чтобы повлиять на большее количество людей. В основном, коллективы экстремально вторгаются в повседневное пространство и создают определенный образ, чтобы он сочетался с их деятельностью.



Yes Man& Unified Estonia

Арт-группу Yes Man и политическую партию Unified Estonia объединяет не только, что они оба сняли документальные фильмы про свои проекты, но и максимально радикально действовали. Они решили провести некий эксперимент, чтобы люди об этом не догадывались, они создавали правдоподобный образ, а потом его раскрывали. Так каждый человек увидит собственную честную реакцию и поведение на ситуацию, спровоцированных арт-группой.

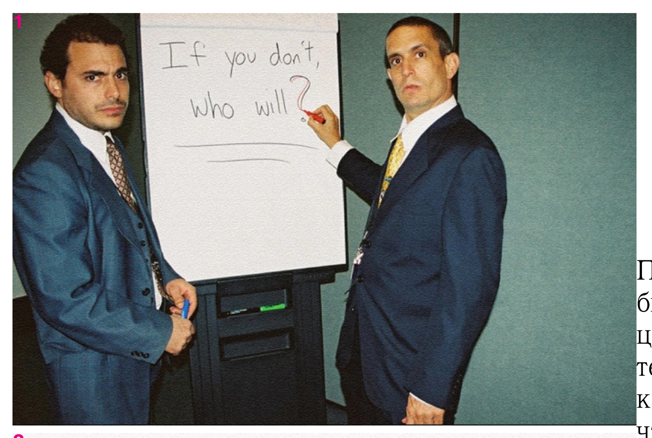
Yes Man состоит из двух человек: Майк Бонанно и Энди Бичлбаум. Они увидели новости, что корпорация Dow, которая ответственна за одну из крупнейших техногенных аварий столетия — Бхопальскую катастрофу в Индии в 1984 году, решила построить новый завод и перечислить огромные суммы в новый проект, но не на компенсацию пострадавшим, которые уже 20 лет не могут восстановить воду, здоровье и землю. Майк и Энди решили сделать выбор за Dow: они создали фейковый сайт dowethics.com и ждали писем. Им пришло первое письмо с предложением выступить на конференции, что они сделали и даже раздали мерч Dow, 29 ноября 2004 года им пришло второе письмо, но от *BBC* с просьбой дать интервью по поводу Бхопальской катастрофы, что было невероятной удачей. Майк и Энди поехали в студию *BBC* и сказали на 300 миллионов зрителей, что отдают компенсацию Индии в размере 12 биллионов долларов. Несмотря на то, что к вечеру все обнаруж Yes Man Yes Man объяснили, почему так сделали, но новость распространилась по всему миру и стало очевидно, что огромная корпорация не хочет выплачивать пострадавшим и не берет ответственности за свои ошибки.

Следующий важный проект стал фейковой газетой New-York Times с новостями, что окончена война в Ираке: были напечатаны тысячи экземпляров и розданы в центре города. Позже в новостях по всему миру показывались новости о газете Yes Man. Феномен этой арт-группы заключается в том, что несмотря на то, что они обманывали людей, но никто из про-

1-2> Yes Man. 2004-2005. Yes Man Archieve
3> Скриншот из фильма «Откуда берётся пыль и куда деваются деньги». 2013

на след. странице
1-2> Скриншоты из фильма «The Yes Men Fix the World». 2009

1



2

стых граждан не относился к ним плохо после того, как все раскрывалось. Энди и Майкл после ложных новостей на *BBC* поехали в Индию, чтобы лично спросить у людей мнение по поводу акции, и им отвечали, что обман того стоил, чтобы поднять осведомленность у миллионов смотрящих о событии.

Политическая партия Unified Estonia была сделана как политическая акция театральной группы NO99. Актеры решили проверить и показать, как людьми можно манипулировать, чтобы выиграть на выборах, которые как раз тогда проводились в Эстонии. Они собрали все негативные популистские черты коснейший партий и объединили вместе с техниками манипуляции. В течение 44 дней они развивали рекламную кампанию, создали логотип и слоган, проводили мероприятия, снимали социальные видео, провоцировали конфликты с другими партиями и даже сами закрасили баллончиками свои же баннеры в качестве провокации. Основной задачей было собрать многотысячный стадион и провести политическое «официальное» заявление. Но по мере проведения перфоманса актеры стали путаться, что настоящее, а что наигранное, также недоумевали люди и другие политические партии: правда это или нет. В конце, театр NO99 собрал многотысячную толпу, и эксперимент был засчитан успешным, потому что оказалось, что люди действительно подвержены техникам манипуляции, даже когда в партии собраны все негативные черты.

3



——— Forwarded message ———
Date: Mon, 29 Nov 2004 12:20:23 -0000
From: [redacted]
To: info@dowethics.com

Subject: Interview Request

Dear Sir/Madam

I am writing on behalf of BBC World Television to place an interview request with a spokesperson from Dow-Chemical Company on the anniversary of the Bhopal chemical disaster. I am aware that a press release has been placed on your website in response to this accident, but because BBC World Television is planning an coverage of programmes on Friday 3rd December 2005 on the Bhopal disaster; we would very much like interview a spokesperson from your company either from India or anywhere in the world so that our worldwide audience can the point of view of the company.

The interview will be broadcast on BBC World TV thus reaching an audience in excess of 300 million viewers.

Yours sincerely

[redacted]
Planning Desk, BBC World Television


PARIS
BBC WORLD
BREAKING NEWS
"Dow accepts full responsibility"
bbcnews.com

1

Jump to Channel: YOU ARE HERE: Home > News > Top News > Article

Dow Accepts Responsibility for Bhopal -- Spokesman

Fri Dec 3, 2004 05:26 AM ET

Printer Friendly | Email Article | Reprints | RSS XML

Top News
- Violence in Baghdad Kills at Least 25 Iraqis
- Bush Picks Kerik for Homeland Security Job
- Female Sex-Drive Patch Needs More Study -- Panel

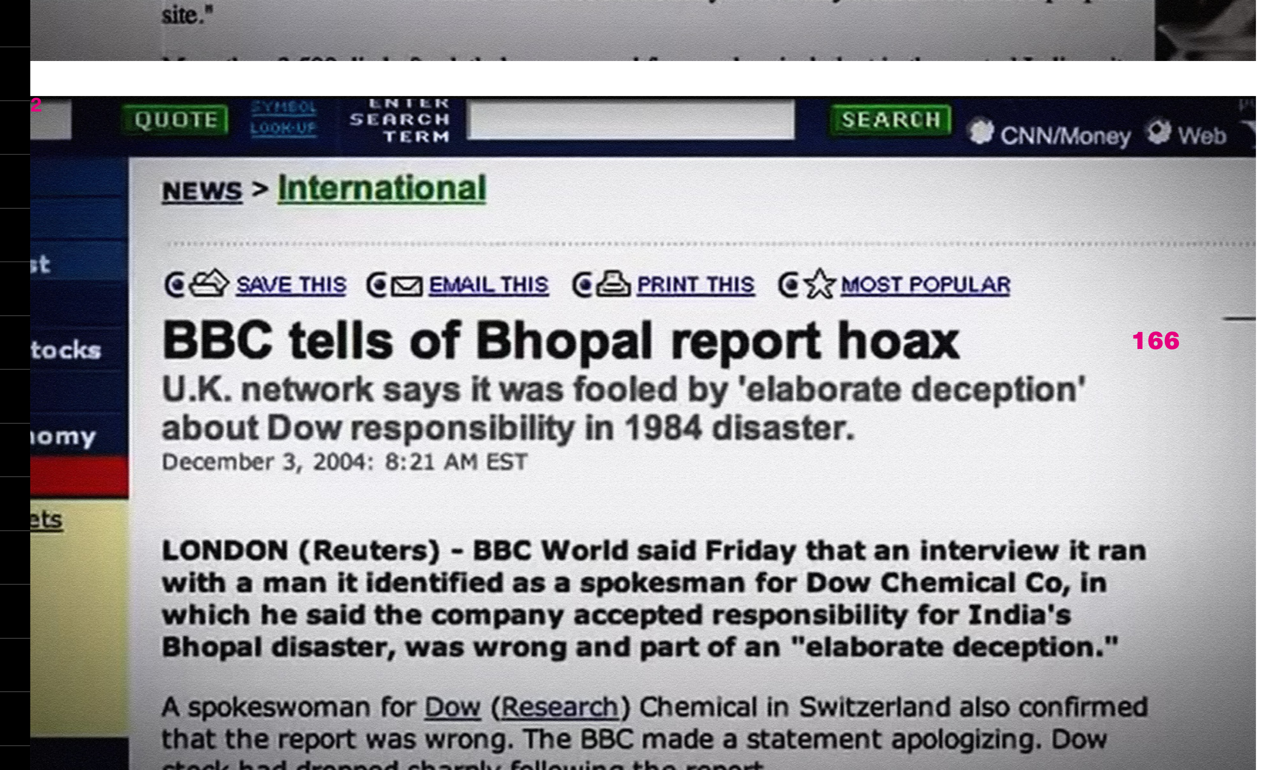
MORE

LONDON (Reuters) - Dow Chemical Co, in a major policy reversal, is accepting full responsibility for the 1984 Bhopal disaster in India, a company spokesman said on Friday.

"Today I am very, very happy to announce that today, for the first time Dow is accepting full responsibility for the Bhopal catastrophe," company spokesman Jude Finisterra told BBC World television. "This is a momentous occasion."

"We have a $12 billion plan to finally at long last fully compensate the victims including the 120,000 who may need medical care for their entire lives and to fully and swiftly remediate the Bhopal plant site."

2



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BBC tells of Bhopal report hoax

U.K. network says it was fooled by 'elaborate deception' about Dow responsibility in 1984 disaster.

December 3, 2004: 8:21 AM EST

LONDON (Reuters) - BBC World said Friday that an interview it ran with a man it identified as a spokesman for Dow Chemical Co, in which he said the company accepted responsibility for India's Bhopal disaster, was wrong and part of an "elaborate deception."

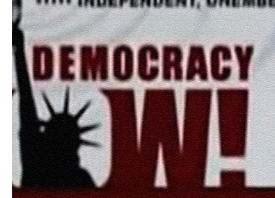
A spokeswoman for Dow (Research) Chemical in Switzerland also confirmed that the report was wrong. The BBC made a statement apologizing. Dow stock had dropped sharply following the report

на след. странице
1-4> Скриншоты из фильма «The Yes Men Fix the World». 2009

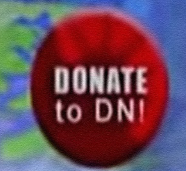
1-4> Скриншоты из фильма «The Yes Men Fix the World». 2009

3

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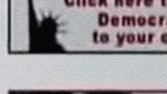
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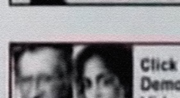
Monday, December 6th, 2004

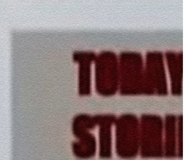
Yes Men Hoax on BBC Reminds World of Dow Chemical's Refusal to Take Responsibility for Bhopal Disaster

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The 20th anniversary of the Bhopal gas tragedy was a day of







Headlines f

4

Activists and people from Bhopal protest yesterday on the 20th

Cruel $12 bill

Bhopal victi

By Sean O'Neill

1

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3

4

"All the News We Hope to Print"

The New Y

VOL. CLVIV . . No. 54,631 NEW YORK, SATU

Nation Sets Its Sights on Building Sane Economy

True Cost Tax, Salary Caps, Trust-Busting Top List

By T. VEBLEN

The President has called for swift passage of the Safeguards for a New Economy (S.A.N.E.) bill. The omnibus economic package includes a federal maximum wage, mandatory "True Cost Accounting," a phased withdrawal from complex financial instruments, and other measures intended to improve life for ordinary Americans. (See highlights box on Page A10.) He also repeated earlier calls for passage of the "Ban on Lobbying" bill currently making its way through Congress.

Treasury Secretary Paul Krugman stressed the importance of the bill. "Markets make great servants, terrible leaders, and absurd religions," said Krugman, quoting Paul Hawken, an advocate of corporate responsibility and author of "Blessed Unrest, How the Largest Movement in the World Came into Being and Why No One Saw It Coming."

"At this point, the market is our leader and our religion. No wonder the median standard of living has been declining so much for so long."

Krugman said that the new Treasury bill seeks to ensure the prosperity of all citizens, rather than simply supporting large corporations and the wealthy. "The market is supposed to serve us. Unfortunately, we have ended up serving the market. That's very bad."

Much as Roosevelt, after the Great Depression, put the brakes on C.E.O. wages and irresponsible banking practices, administration officials claim that today we need to rein in the industry that has caused such chaos and misery.

"The building blocks of post-World War II American middle-class prosperity have all been swept away," said House Speaker Nancy Pelosi, who initially op-

Continued on Page A10

Maximum Wage Law Succeeds

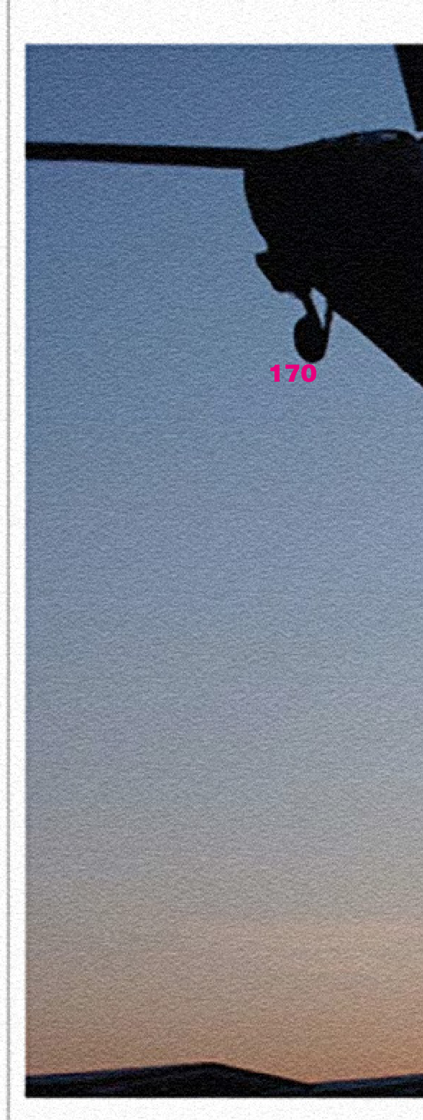
Salary Caps Will Help Stabilize Economy

By J.K. MALONE

TREASURY ANNOUNCES "TRUE COST" TAX PLAN

By MARCUS S. DRIGGS

IRAQ



U.S. Army helicopters begin moving

Recruiters Train for New Life

As a ban is imposed on recruiting minors, ex-recruiters nationwide look for new work. The Times follows one on his job-hunt odyssey

York Times

Special Edition

Today, clouds part, more sunshine, recent gloom passes. **Tonight,** strong leftward winds. **Tomorrow,** a new day. Weather map throughout.

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Q WAR ENDS



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g troops and equipment from Saddam Hussein's former Baghdad palace.

Troops to Return Immediately

By JUDE SHINBIN

WASHINGTON — Operation Iraqi Freedom and Operation Enduring Freedom were brought to an unceremonious close today with a quiet announcement by the Department of Defense that troops would be home within weeks.

"This is the best face we can put on the most unfortunate adventure in modern American history," Defense spokesman Kevin Sites said at a special joint session of Congress. "Today, we can finally enjoy peace — not the peace of the brave, perhaps, but at least peace."

As U.S. and coalition troops withdraw from Iraq and Afghanistan, the United Nations will move in to perform peacekeeping duties and aid in rebuilding. The U.N. will be responsible for keeping the two countries stable; coordinating the rebuilding of hospitals, schools, highways, and other infrastructure; and overseeing upcoming elections.

The Department of the Treasury confirmed that all U.N. dues owed by the U.S. were paid as of this morning, and that moneys previously earmarked for the war would be sent directly to the U.N.'s Iraq Oversight Body.

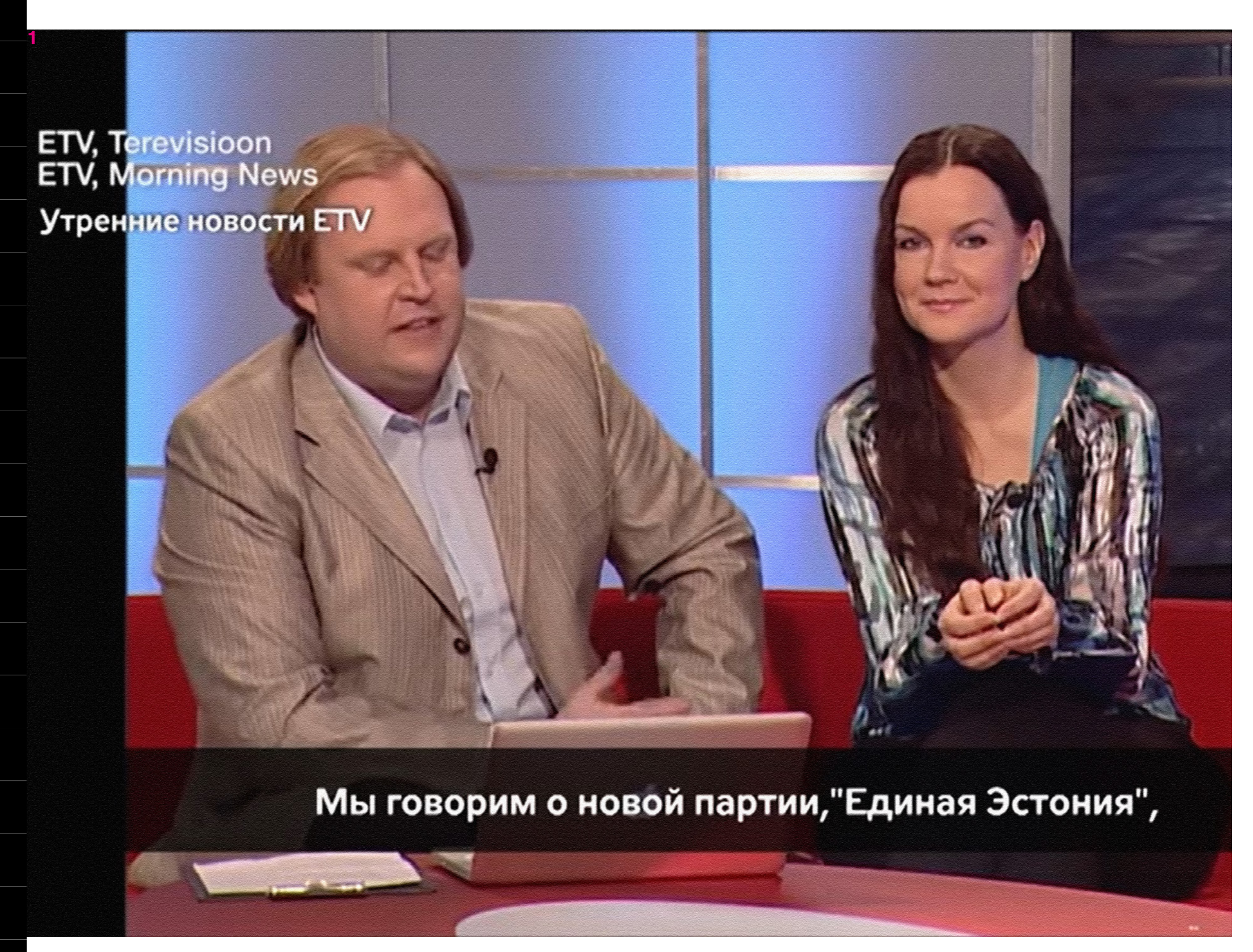
The president noted that the Iraq War had resulted in the burn-

USA Patriot Act Repealed

Eight years later, a shamefaced Congress quietly repeals the much-maligned USA Patriot Act, unanimously… or almost.

Ex-Secretary Apologizes for W.M.D. Scare

1



на пред. странице:
Yes Man. Hoax NY Times newspaper.
July 4, 2009. Yes Man Archive

1-2> Скриншоты из фильма «Откуда берётся пыль и куда деваются деньги». 2013




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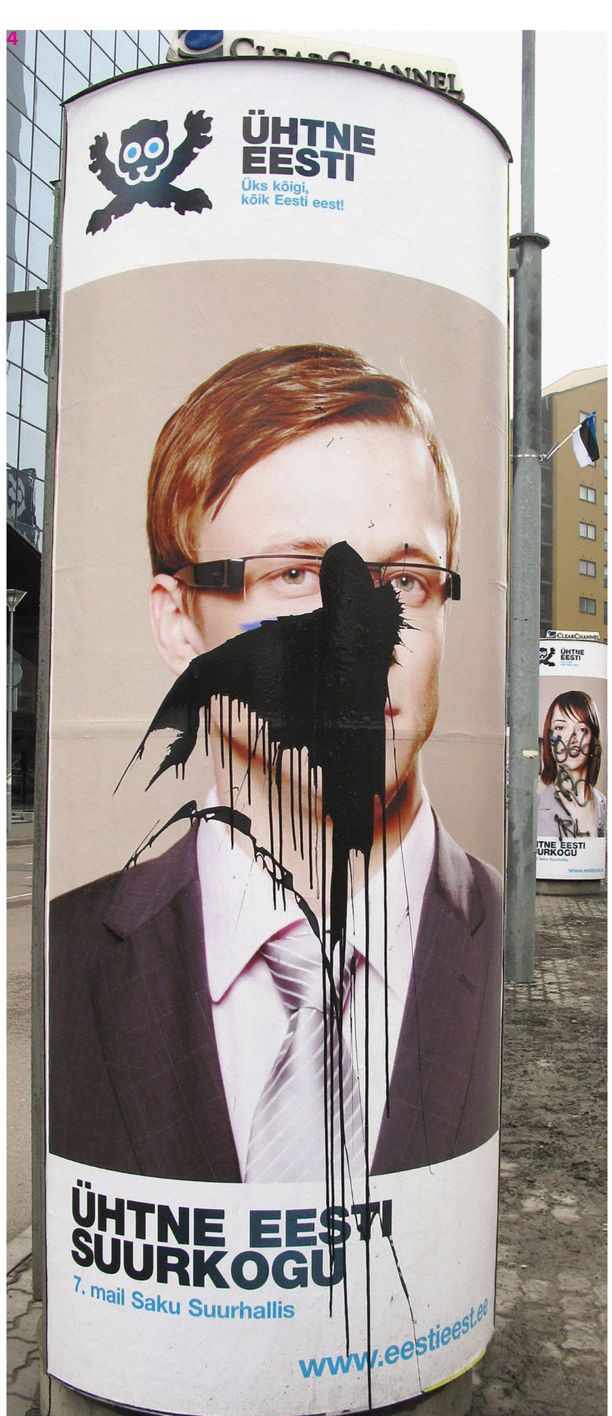
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на след. странице
1-2> Скриншоты из фильма «Откуда берётся пыль и куда деваются деньги». 2013

1-2> Скриншоты из фильма «Откуда берётся пыль и куда деваются деньги». 2013
3-4> United Estonia. 2013. NO99 Theatre Archieve

3

4



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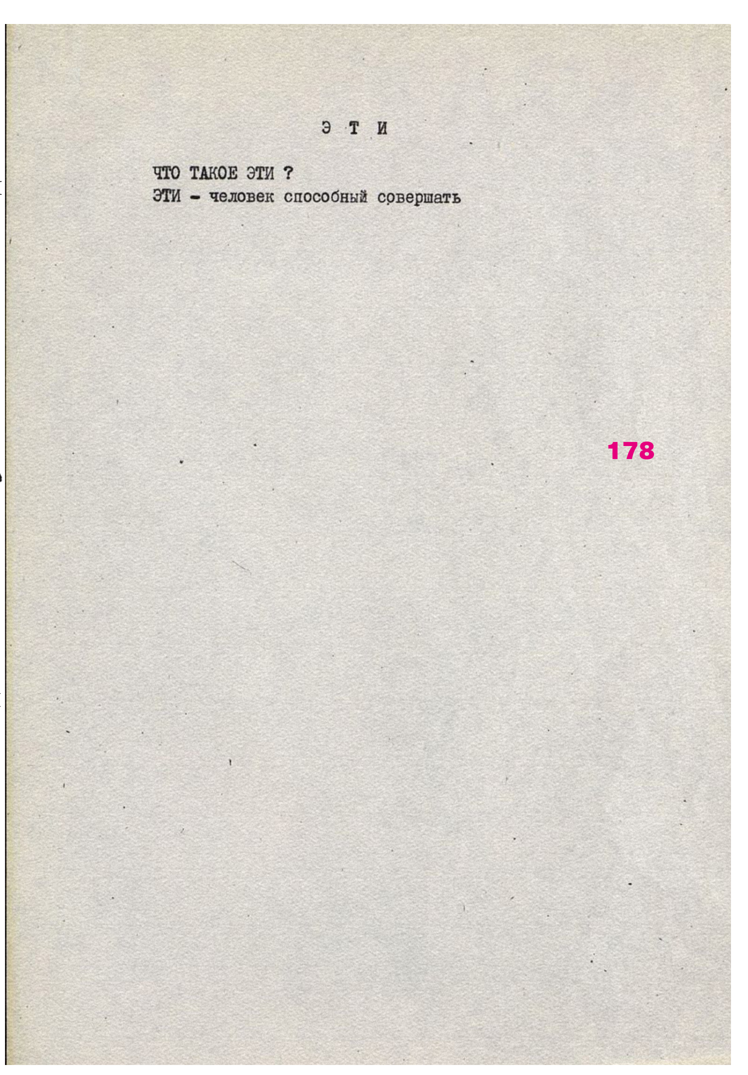




5 Московский акционизм

Если в предыдущей главе объединения добивались радикальности за счет вторжения в повседневное пространство, то арт-группы московского акционизма был тот же эффект больше из-за грубости и резкости художественного высказывания, но элемент вторжения в привычное пространство также присутствует.

Московский акционизм можно разделить на три волны, в главе затрону только самые популярные и значимые акции первой и второй волны. Первую волны начала группа Э.Т.И с акцией «Э.Т.И.—текст» на Красной площади в протест против нового закона о запрете мата в общественных местах. Текстуальная составляющая появляется и в акциях *Коллективных действий* и в работах З.А.И.Б.И. Радикальную акцию провело объединение Внеправительственной Контрольной Комиссии — «Баррикада» в 1998 году. В течение пяти часов около 300 протестующих закрывали Большую Никитскую улицу с лозунгами: «Запрещено запрещать!», «Вас обманывают!» и «Вся власть воображению!». Центральными группами второй волны акционизма стали Война и Pussy Riot. Они проводили более опасные и сложные в воплощении акции, но в отличие от акций первой волны перфомансы второй добились большей публичности. Общая черта всех объединений стал радикальный образ, который соответствует работам, которые они делают.



Э Т И

ЧТО ТАКОЕ ЭТИ ?
ЭТИ - человек способный совершать

Идея сделать акцию с надписью «хуй» на Красной площади была у меня уже давно, но в тот момент я понял, что нужно переходить в ситуацию непосредственного конфликта. Эта акция состоялась 18 апреля 1991 года, она планировалась как настоящая боевая операция, как некий вызов тому состоянию дел в экономике и политике, которое сложилось в СССР. Акция была приурочена к «Закону о нравственности», с которым мы были на тот момент совершенно несогласны. Он вышел 15 апреля 1991 года, по нему запрещалось ругаться матом в общественных местах — за это теперь полагалось 15 суток

Анатолий Осмоловский в книге «90-е. Девяностые от первого лица. Том 1». Светлана Басковская. 2015

Э.Т.И. Черновик манифеста движения Экспроприация территории искусства. 1990. RAAN Archive

на след. странице
Внеправительственная контрольная комиссия. Против всех. 1999. Архив Анатолия Осмоловского

180

ПРОТИВ В


EX

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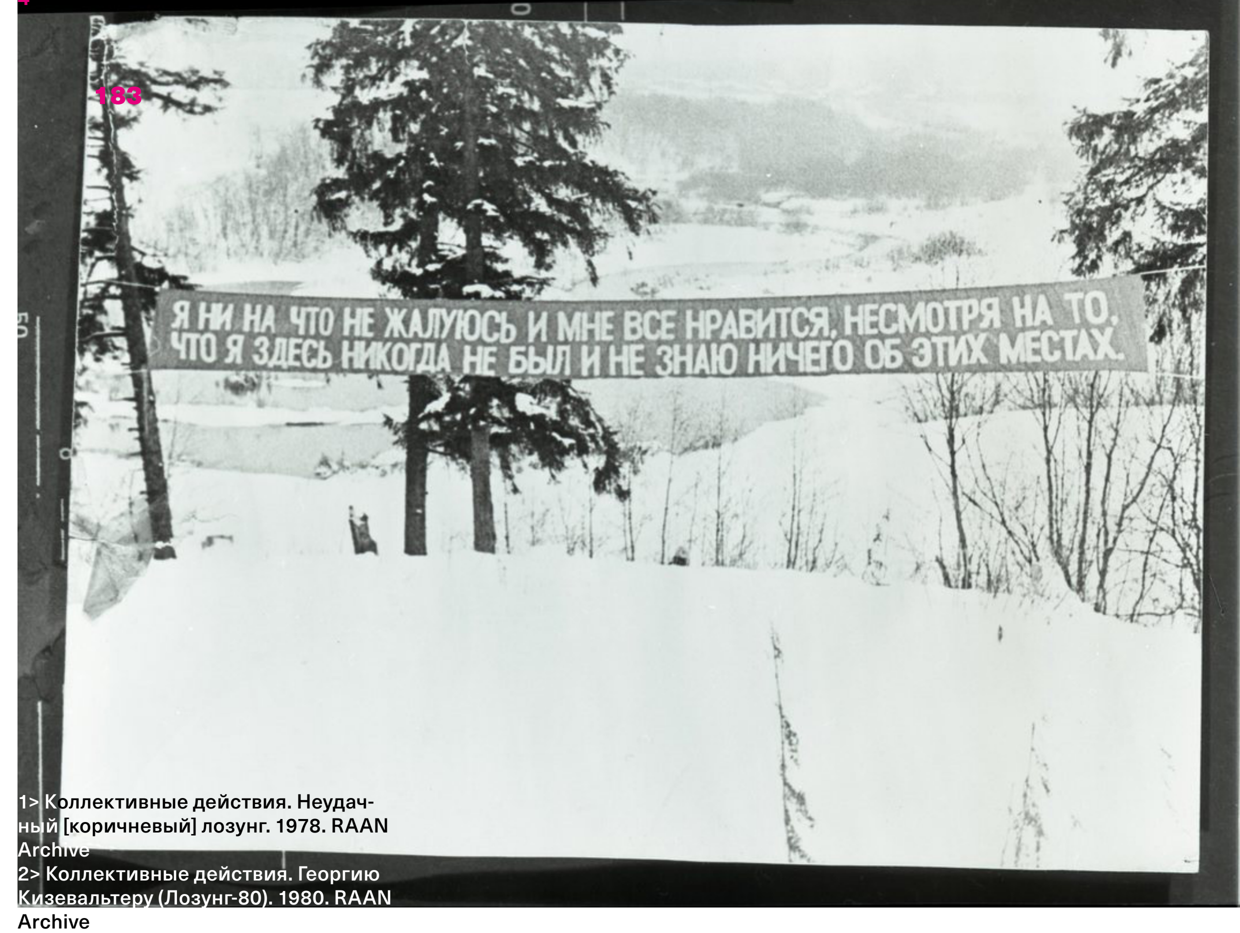


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100

СТРАННО, ЗАЧЕМ Я ЛГАЛ САМОМУ СЕБЕ, ЧТО Я ЗДЕСЬ НИКОГДА НЕ БЫЛ И НЕ ЗНАЮ НИЧЕГО ОБ ЭТИХ МЕСТАХ – ВЕДЬ
НА САМОМ ДЕЛЕ ЗДЕСЬ ТАК ЖЕ, КАК ВЕЗДЕ – ТОЛЬКО ЕЩЕ ОСТРЕЕ ЭТО ЧУВСТВУЕШЬ И ГЛУБЖЕ НЕ ПОНИМАЕШЬ.

4



1> Коллективные действия. Неудачный [коричневый] лозунг. 1978. RAAN Archive
2> Коллективные действия. Георгию Кизевальтеру (Лозунг-80). 1980. RAAN Archive
3> Коллективные действия. Лозунг-1978. 1978. RAAN Archive
3> Коллективные действия. Лозунг-1977. 1977. RAAN Archive

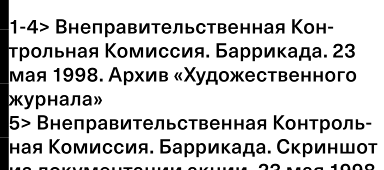


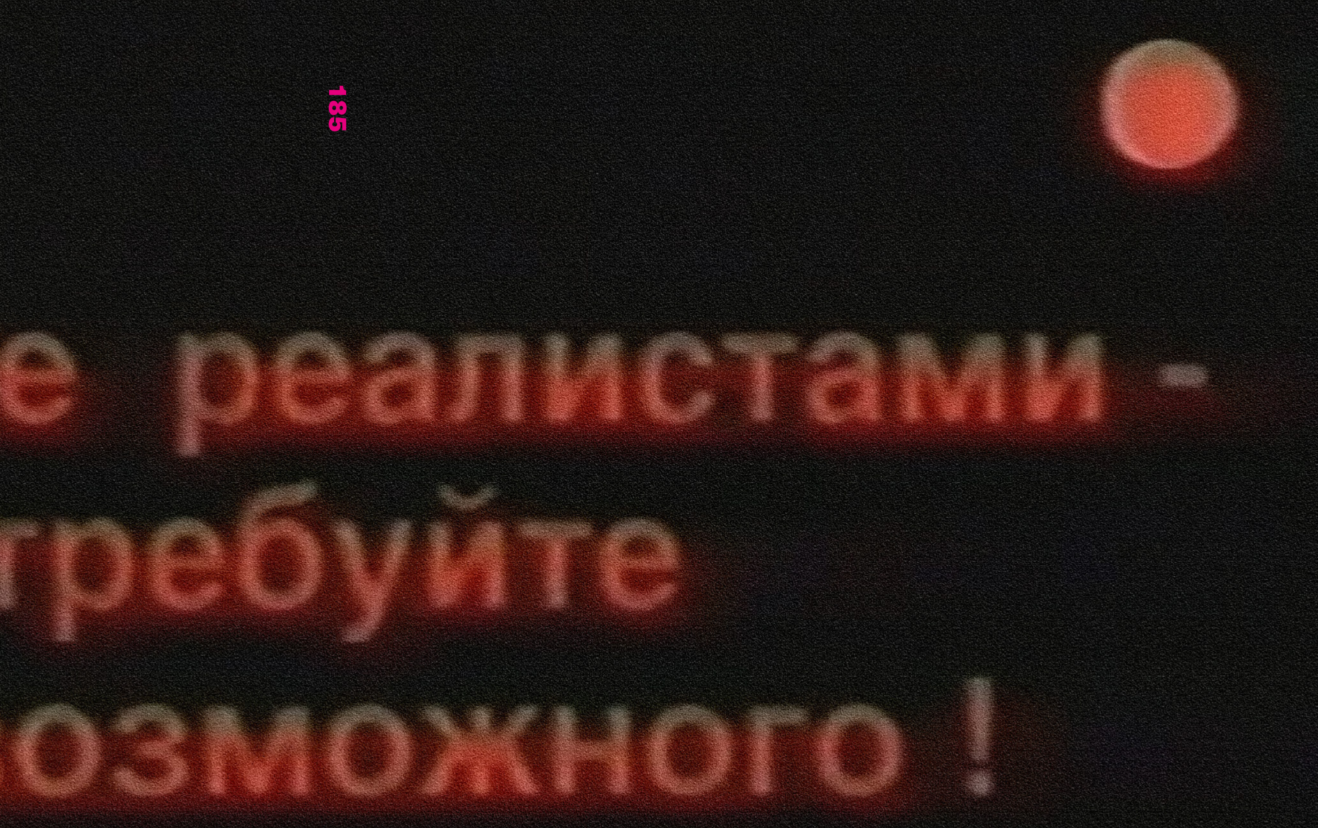









1-4> Внеправительственная Контрольная Комиссия. Баррикада. 23 мая 1998. Архив «Художественного журнала»
5> Внеправительственная Контрольная Комиссия. Баррикада. Скриншот из документации акции. 23 мая 1998


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1-6> З.А.И.Б.И. Комсомольские карточки. 1980-1982. RAAN Archive

Э.Т.И. Э.Т.И. — текст. 1991. Корреспондент МК


ЛЕНИН

1



СЛЕДУЙ ШЕСТИ ПРАВИЛАМ:

1. Человек может всё.
2. Делай сам.
3. Не бзди.
4. У тебя всё есть.
5. Результат не может быть плохим.
6. Если результат тебе не нравится - работай над собой.



за анонимное и бесплатное искусство
(зАиБИ)

2



Художник!
Не верь буржую!
Он тебя не любит.
Он тебя обманывает.



за анонимное и бесплатное искусство
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Искусство -
такое же гавно,
как и народ,
которому оно принадлежит.



за анонимное и бесплатное искусство
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И НЕ НАДО.



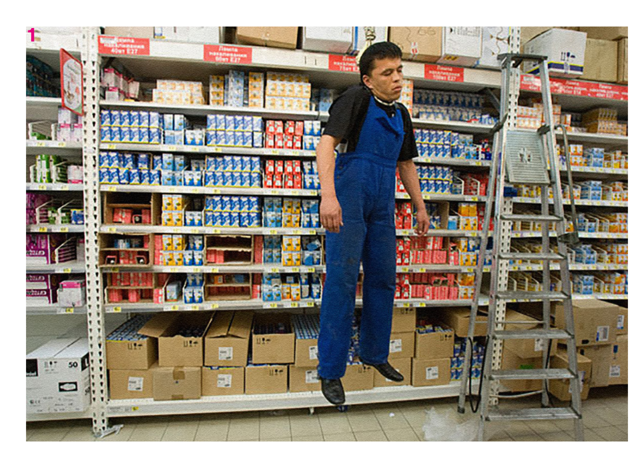
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6

ХУЁВОЕ
РЕВОЛЮЦИОННО
ВСЁ ОСТАЛЬНОЕ БУРЖУИ КУПЯТ



зАиБи
(за анонимное и бесплатное искусство)



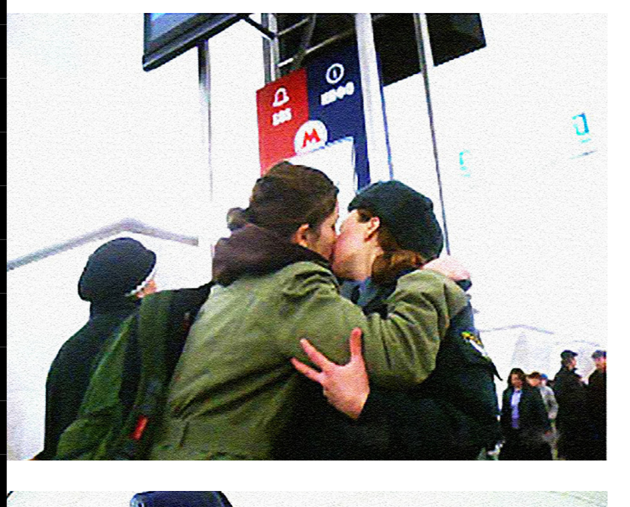


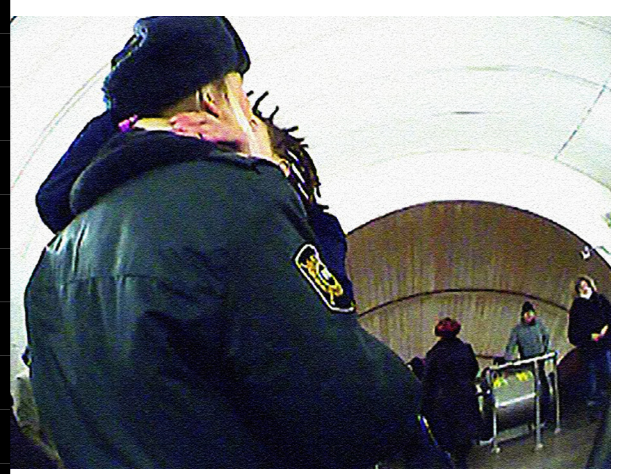
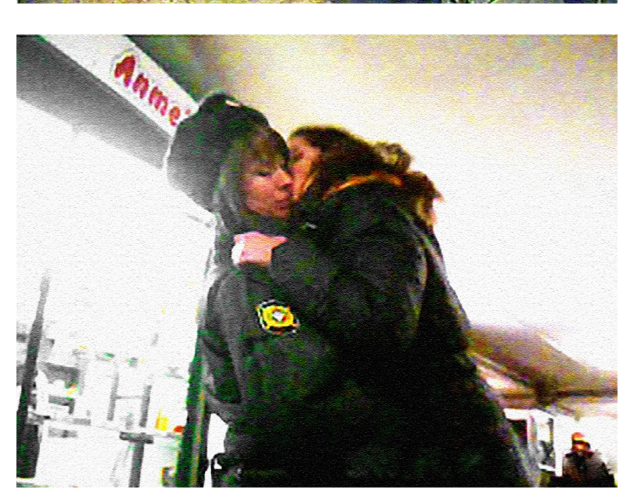


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Война. Лобзай мусора, или тренинг по зацеловыванию. 2011. Архив группы «Война»

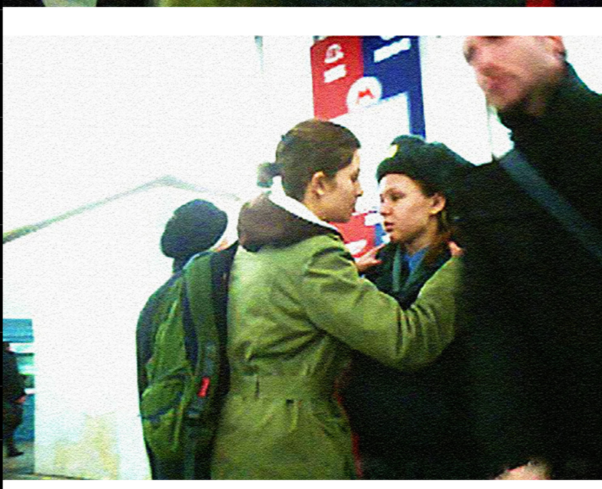
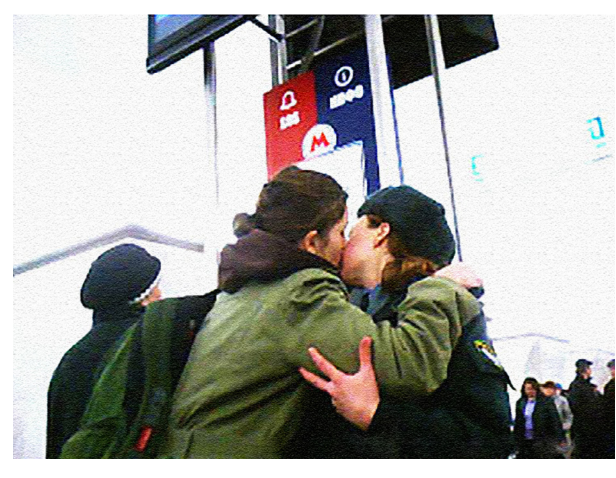
1-4> Война. Памяти декабристов. 2008. Архив группы «Война»

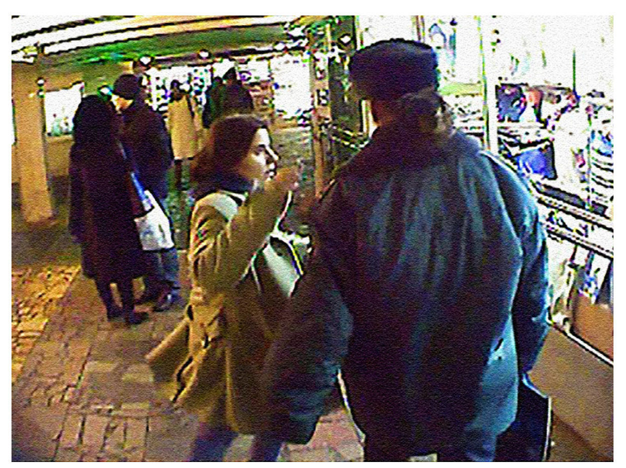



SOS
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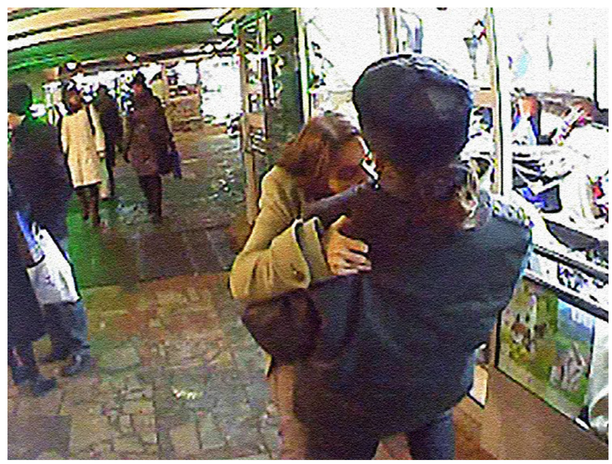





SOS
ИНФО


SOS
ИНФО





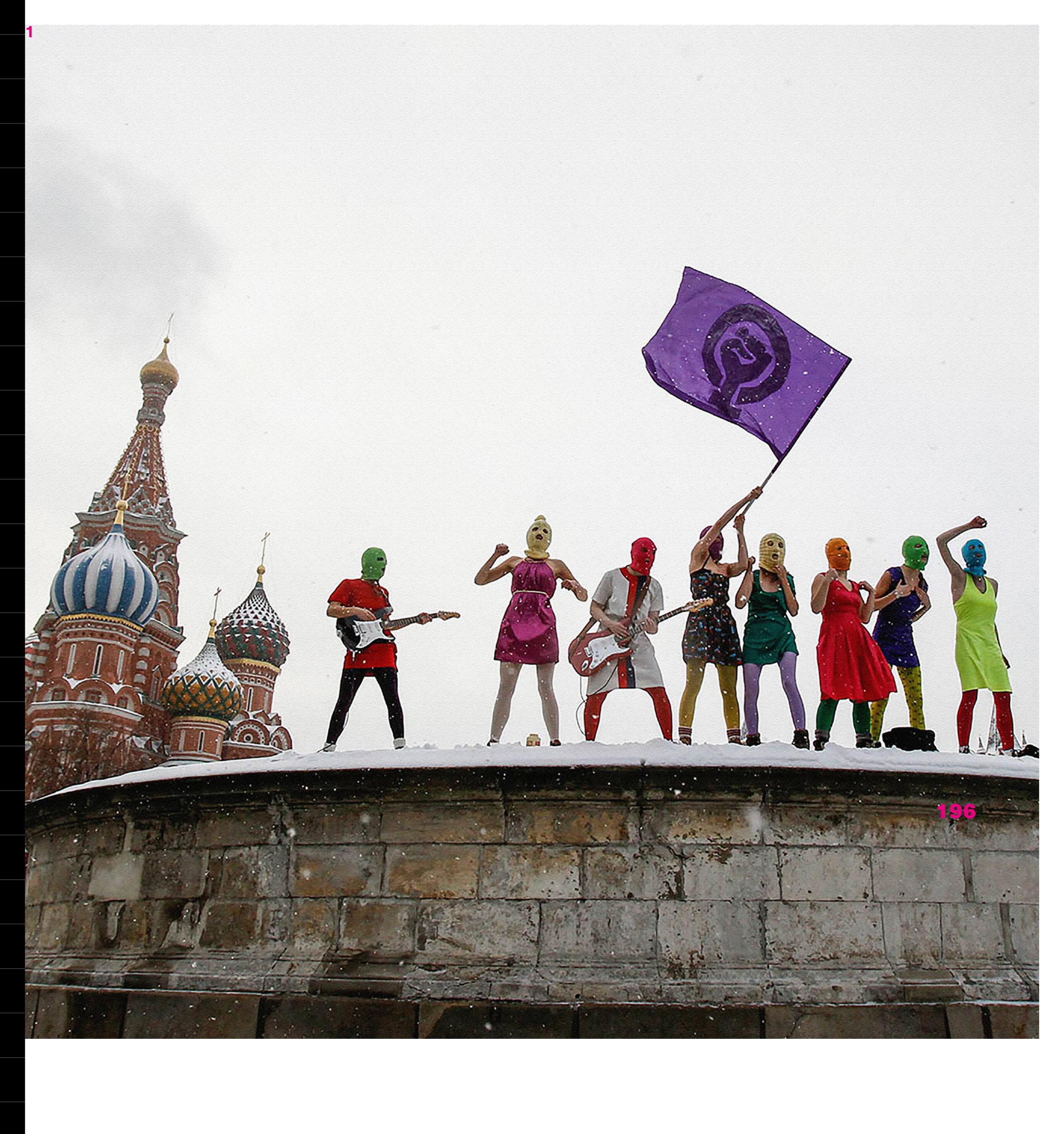







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1



2



на пред. странице:
Война. Хуй в плену у ФСБ. 2010. Архив группы «Война»

1> Pussy Riot. Путин зассал. 2011. MoMA Archive
2> Pussy Riot. Богородица, Путина прогони. 2012. MoMA Archive



Самую сильную степень радикальности можно определить по результатам работы или акции и по соотношению «высказывания» и «искусства». Когда «высказывания» становится больше, чем «искусства», и после следует административное или уголовное наказание, то работу можно назвать экстремальной. Так произошло с участницами панк-группы Pussy Riot: Надежду Толоконникову, Марию Алёхину и Екатерины Самуцевич приговорили к двум годам колонии общего режима. Вместе с видимым наказанием, также был большой медийный и общественный отклик, что и являлось целью акции.

Появляется феномен, что даже если работу увидело большее количество людей, но высказывание было прозрачное или даже открытое, то влияния на общественность будет меньше, чем если радикальная акция затронет меньшее количество людей. В экстремальности высказывания главной особенностью становится то, что она запоминается и, если не сразу, то через какое-то время о ней узнает намного больше людей через устные рассказы и медийные новости.

Pussy Riot. 2012. ИТАР–ТАСС

библиография:

1. Felshin, N., 1995. But is it art?: the spirit of art as activism. Seattle: Bay Press.
2. Groys, B., 2014. On Art Activism. e-flux, 56.
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